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JANUAR ST. 21.
BERLIN, W., December 19, 1910.

Dr. Ludwig Wüllner, after an absence of fifteen months from the Berlin concert platform, appeared again on Friday evening at the Philharmonie, not as a singer, however, this time, but as a reciter of the part of Manfred in the Schumann orchestral arrangement of the work. The concert was given as a belated Schumann celebration and the master's B flat major symphony preceded the production of "Manfred." In spite of Mottl, the Philharmonic Orchestra, Anna Wüllner and a number of other assisting artists, the interest of the evening was centered in the wonderful, noble and impassioned delivery of the title part by Dr. Ludwig Wüllner. This is the fourth time that I have heard this remarkable man as Manfred, but never have I been more deeply impressed. Everybody was held spell-bound by his masterful impersonation of this bold, yearning, defiant spirit. He entered heart and soul into his work; he was wholly oblivious to his surroundings, and actually lived the part. Since his sensational success in America, Dr. Wüllner has been heard in Berlin but once, and that was in a song recital given at the Philharmonie a year ago last September. It was interesting to see and hear him and his sister, Anna Wüllner, together. She resembles her illustrious brother to such a remarkable degree that the two might be taken for twins. Anna Wüllner's female chorus, an excellent body of singers, assisted in the production. Dr. Wüllner, as always, aroused great enthusiasm.

The symphony concerts of the Blüthner Orchestra under Sigmund von Hausegger are rapidly becoming musical events of great importance in this city. Hausegger unquestionably is one of the leading conductors of the day. A man who can give Richard Strauss' "Heldenleben" from memory with such absolute certainty and such fire and élan as he revealed in it on Monday evening deserves to be ranked among the great conductors of the day. The public evidently is of the same opinion, for the attendance at this, the third symphony concert under his leadership, was much better than it has hitherto been. Mozart's G minor symphony—not the big well known one, but the little known one composed in 1773—was also given an admirable reading. This is one of Mozart's first compositions for orchestra, but, in spite of his youth, the master already revealed in this his individuality; the real inspiration, the genial flow of melody, the instinctive knowledge of instrumental effects and of form, are all very clearly shown. The symphony is certainly worth an occasional hearing, not only as an illustration of Mozart's early creative period, but as an intrinsic work of art. The soloist of the concert was Ernst von Dohnanyi, who gave a very good, but in no way remarkable, rendition of the Beethoven G major concerto.

On Thursday evening, in Beethoven Hall, José Vianna da Motta, the distinguished Portuguese pianist, was heard in a recital. His program consisted of the Beethoven sonata, op. 101, Liszt's own transcriptions of six of his songs, the Bach-Busoni toccata in C major and a group of smaller pieces, including Rudolph Ganz's "Fantasy March" and a capriccio by Paul Juon. I have written about Ganz's march on a former occasion, when I heard it played by the composer himself. It is a free, fantastic, highly modern piece, revealing considerable Debussy influence. Ganz does not indulge in any pianistic stunts, as Paul Juon does in his capriccio. The theme of this has a strong Russian flavor and it is a brilliant and fantastic bit of writing for the piano. Da Motta played in his accustomed masterly manner throughout the evening. Both technically and musically he gave admirable and lucid expositions of the various works on his program.

Carl Flesch and Arthur Schnabel joined forces again on December 14 and gave a very enjoyable soiree in Bechstein Hall, playing a program of sonatas for violin, comprising the Mozart A major, the Brahms D minor and the Beethoven C minor. These two admirable artists are in perfect accord with each other; each is a master of his instru-

ment, each is a thorough musician and each is exceedingly fond of chamber music playing of this intimate nature, so that in these two musicians there are united all the qualities requisite for sonata interpretation of the highest order; and such did Flesch's and Schnabel's readings of the three well known compositions prove to be. As a performer of chamber music Schnabel has few equals, and Flesch is now universally recognized as one of the greatest violinists of the day and is a thoroughly equipped, all-round musician of broad, eclectic tastes. The sunny, delightful character of the Mozart sonata was remarkably well brought out, but the artists were equally well at home in giving a forceful, convincing exposition of the deeper and broader contents of the Brahms and Beethoven works. The hall was completely filled with a very appreciative and enthusiastic audience. It is to be regretted that Flesch and Schnabel are not to continue these charming sonata evenings after New Year's. They could easily count on two more sold out houses, so great is their popularity.

Arthur Shattuck, the young American pianist, made his debut here on Thursday evening in Beethoven Hall with the assistance of the Philharmonic Orchestra, scoring a big, instantaneous and well deserved success. Mr. Shattuck, a Leschetizky pupil, though still a young man and just upon the threshold of his career, already has a right to be classed among the best of the leading younger pianists of the day. He is a very brilliant performer, and, although he came here unknown and unheralded, he at once



ARTHUR SHATTUCK.

found favor with a very musical, discriminating, cosmopolitan audience. Mr. Shattuck has a remarkably clear, clean cut and reliable technic; he revealed wonderful wrists in octave work, and his touch is plastic and capable of many shades of tone color. He has, furthermore, a very fine sense of rhythm, and he plays with a great deal of warmth and impetuosity. He deserves all the more credit for his success in that he introduced himself here, not with a hackneyed program, as so many new pianists do, but with two concertos that are almost never heard; these were Rachmaninoff's first concerto in F sharp minor and Saint-Saëns' third in E flat major. Neither work is of great import in point of contents, but in the hands of such a clear exponent as Shattuck both made an excellent impression. Pianistically both compositions are interesting. Rachmaninoff leans heavily on Tchaikowsky in this, his first concerto; the force and individuality of expression revealed in his second in C minor are lacking. The Saint-Saëns concerto in E flat has an andante full of simple, poetic beauty and a finale which is brilliantly written for the piano, but it is not so grateful as the G minor or C minor concertos. Shattuck made a big hit with it, nevertheless. He is a pianist who seems destined for a brilliant career as a soloist, for wedded to his undeniably great pianistic gifts and attainments are a sympathetic personality and a warm, musical nature. The audience applauded him with great enthusiasm.

Eva Lessmann gave a song recital in Bechstein Hall on December 10 that was of special interest in that her program contained among other things a series of old French romances of the eighteenth century; in themselves they were but simple melodies, but Otto Lessmann, the well known critic, the father of the concert-giver, has provided

them with beautiful and appropriate piano accompaniments, so that they now form very quaint, pleasing and effective concert numbers. They are still in manuscript and were heard on this occasion for the first time in public. They are entitled, "Le baiser refuse"; "Tu dors an sein de l'innocence," "Invocation," "Petits oiseaux," and "Il est des amusements." Eva Lessmann sang them with a great deal of charm and esprit. She has a sweet, coy and sympathetic soprano voice, a warm, musical nature and a superior musical intelligence that enables her to interpret old works of this nature as well as modern and classic German lieder very effectively. She made an excellent impression and was warmly applauded.

A questionable novelty was introduced to Berlin by Josef Stransky at the fourth symphony concert of the Blüthner Orchestra under his direction. The Blüthner Orchestra, by the way, gives various series of concerts under various conductors; first there are the regular Sunday night concerts under Edmund von Strauss and Bruno Weyersberg; then there are different independent series under the leadership of Josef Stransky, Josef Frischen and Sigmund von Hausegger. The novelty referred to above was a tone poem entitled "Bourgogne," by Edgar Vares. This composer has a strange predilection for letting his flight of fancy soar among the highest ledger lines above the staff. He is an impressionistic composer of the new school, which would be all very well if he really had anything to say, but when analyzed, his work is found to be chiefly chaos; he paints in brilliant hues, but he throws all of his paint pots at the tonal canvas at once. This was the first public performance of this composition. Another novelty for Berlin was also down on the program in the shape of a cycle of songs for soprano and baritone, entitled "Liebesknechte," by Alexander Ritter; although not new, this composition is almost entirely unknown. Ritter follows in Wagner's footsteps in point of his mode of expression, and there is nothing strictly new in these songs; however, they contain much that is beautiful and poetic. Mozart's big C major symphony and the "Meistersinger" overture, both of which were given excellent readings by Stransky, made up the remainder of the program.

Among the numerous debutants of the week an Italian cellist, Livio Boni, deserves special mention. He draws a warm, singing tone and he executes difficult passages with ease and sureness. It is very difficult for a cellist nowadays to make a career as a soloist, but Boni certainly is a performer who deserves encouragement.

Wednesday, December 14, was the fiftieth anniversary of the first performance of Verdi's "Traviata" by the Berlin Royal Opera. The première of the work occurred seven and a half years before, or to be exact, on March 6, 1853, at Venice; and strange to say, this, which is now the most popular of all of Verdi's operas, had a fiasco at its first public performance. The Venetians were merry, pleasure loving people and they had no sympathy for the consumptive, unhappy Violetta. They also found Verdi's musical setting of the drama tedious. At the Berlin première, the work scored a big success and it has been given innumerable times on the stage of the Royal Opera with all of the great songbirds of the last half century in the title role. The libretto was translated into German by Natalie Frassini, who later married Duke Ernst of Würtemberg. Natalie Frassini was a singer of importance herself and she sang the title role in "Traviata" at the first performance of the opera in Hamburg in 1857, in Coburg in 1858 and in Gotha in 1859.

Two young American pianists were heard on December 16—Pauline Meyer, of Chicago, in Bechstein Hall, and Wynni Pyle, of Texas, in Beethoven Hall. Wynni Pyle has made several successful appearances in Berlin, but Pauline Meyer is a newcomer. Both young ladies are very gifted and both already have attained a very high degree of skill as performers. Miss Meyer's program comprised the Weber C major sonata; the Bach G major prelude and fugue; the Scarlatti-Tausig pastorale and capriccio; Beethoven's D major sonata; three Chopin etudes and his C minor scherzo, and Liszt's "Consolation" and eighth rhapsody. Having studied with the late Carl Wolfsohn, of Chicago, in America, and with Leopold Godowsky and Waldemar Lütschig in Berlin, Miss Meyer begins her career with a very thorough pianistic equipment; her technic is crisp, clean and sure, her touch excellent, and her tasteful phrasing revealed the good musician. Her sympathetic and singing tone in cantabile playing is worthy of special mention; she also revealed an admirable legato in rapid passage work. All in all, Miss Meyer made a most favorable impression and a propitious beginning of her career as a soloist.

That dashing young Texas girl, Wynni Pyle, whose successes last season in this as well as in many other important cities of Germany have been chronicled in these columns, played a program comprising the Chopin B flat minor so-

nata, the Tchaikowsky-Brahms' variations, Schumann's "Fantasiestücke" and the Liszt tarantelle. The bright, keen mind that Miss Pyle reveals in everything she does is manifested in her playing. Slight of build, Miss Pyle displays no small amount of force, although it is rather nervous than physical power. A pleasing note of individuality is shown in all that she does at the piano, yet her conceptions are free from morbidness or eccentricity. The mechanism of her art is now highly developed and her tone production is very pure. There is a fresh, breezy character to her style that makes a direct appeal to her listeners. Other prominent characteristics of her playing are a pronounced sense of rhythm and refined, cultured taste. Miss Pyle is remarkably well balanced in her musical and pianistic equipment, and, as her playing revealed again, she is steadily growing in her art. She scored a big success.

Olga Steeb, the young pianist from Los Angeles, who attracted a good deal of attention here last winter, will



A PIANO PLAYING GOOSE.
Now appearing on a Berlin variety stage.

give three concerts with the Philharmonic Orchestra at the Singakademie toward the close of the season, playing nine big concertos. At the first concert, on March 10, she will be heard in the Brahms B minor, the Beethoven G major and the Liszt E flat; at her second concert, on March 18, her program will comprise the Schumann, the Chopin F minor and the Tchaikowsky B flat minor concertos, while at the third concert, on March 23, the program will be made up of the Grieg, the Mozart D major and Scharwenka's new F minor concerto, which the composer will conduct in person. Thus it will be seen that Olga Steeb is to start out in big style.

A remarkable feat was recently accomplished by Marie Sloss, the young American pianist, whose successful appearances on this side during the two years past which she has been devoting to the completion of her musical education in Berlin, have been duly mentioned in these columns. The pianist, who was to have appeared as soloist in the second symphony concert of the Oratorien Verein, of Augsburg, on November 26, was forced to cancel the engagement. These concerts, which are under the patronage of Prince Ludwig Ferdinand of Bavaria and conducted by



SIEVEKING'S KEYBOARD.
Showing the dip of the keys.

Prof. Wilhelm Weber, are the most important the city affords, hence every attempt was made to avoid a change of program by engaging a substitute who could play the advertised work, Mozart's D minor concerto. Vernon Spencer, Miss Sloss' teacher, received a wire asking if he could not suggest an artist and named Fräulein Sloss, under the impression that she had studied this work years ago, and it was not until the engagement had been consummated for her at a substantial fee that it transpired that Miss Sloss, who was at the time in Dresden, had never seen or heard the work. This was five days before the concert, but, undaunted, Miss Sloss saved the situation by memorizing and mastering the composition with two cadenzas within four days and with one day's work on interpretation with her teacher in Berlin before leaving for Augsburg, arrived in that city just in time for rehearsal on the day of the concert. Here a new ordeal faced her in the necessity of convincing the astonished conductor that this youthful American girl was capable of the task set for her, his mind's eye having pictured a substantial German artist as "Fräulein" Sloss, but after her playing both at the rehearsal and the evening concert, he expressed himself so enthusiastically that Miss Sloss ventured to let him into the secret, with the result that he simply could not bring himself to believe her—in itself an added compliment to her work. The press spoke of the "very talented pianist" and of her "remarkable technic and fine understanding," and evidently thought that the concerto was one of her favorite stalking horses instead of being an acquaintance of only five days' standing. Miss Sloss modestly ascribes a large share of her success in carrying out this daring feat to the fact that her teacher's method makes the ability to concentrate become second nature, and that every link in the chain of technic, memory and interpretation has been so thoroughly tested that when such an emergency tries the chain as a whole, no supreme tension of nerves, inviting collapse at the crucial moment, is experienced.

Richard Strauss is now in Dresden conducting the rehearsals for his "Rosenkavalier," of which the première is now definitely set for January 25. The opera will not be given in Berlin till next season.

Busoni achieved an enormous success in Vienna on December 13, when he made his last appearance of the season in Europe, not as pianist this time, however, but as conductor of his choral concerto, which was played by the Russian pianist, Siroto, a pupil of Busoni. In the great

Liszt centenary next autumn Busoni will play an important part. He has already been engaged to play Liszt programs in all the leading cities of Germany, and he will give no less than six recitals in Berlin.

ARTHUR M. ABELL.

Augusta Cottlow Captures Leipzig.

This is Augusta Cottlow's second season abroad, and wherever she has appeared in concert, be it in recital, with orchestra, or as an interpreter of chamber music, her playing, both on the Continent and in England, has always elicited the most flattering praises from all the leading critics. Her recent debut in Leipzig proved to be a signal triumph for the celebrated American pianist, as the following press notices testify:

If women in every sphere of life displayed as much talent and success as they have in the care of the sick and in the arts, there would soon no longer be a "woman question," but instead a "questioning" about successful women. Especially in the art of music today, it is indeed a fact that the average singer, pianist or violinist of the fair sex presents more finished work than the mature and immature lords of creation who appear upon the concert platform. The concertizing young men generally have a superabundance of courage, and undertake all too often tasks of gigantic difficulty, and which they attempt to overcome by sheer force; whereas the women on the contrary, as far as their musically understanding is really developed, hold back generally from such undertakings, through modesty and reverence for their art. So, at least, have I explained to myself the remarkable fact of the many surprises of great artistic development among concertizing women. And such a surprise awaited me in the concert in the Kaufhausaal last night, when Augusta Cottlow, the young American pianist, who is so highly esteemed in her own country, gave her first recital in Leipzig. After listening to her first three numbers, the Busoni arrangement of Bach's D major, organ prelude and fugue, a romance of Brahms and Novelette of Schumann, magnificently performed, with pure, spiritual clarity and fascinating tone coloring throughout, we felt the great satisfaction of being in the presence of a pianist who, whatever she might play, not only knew and had the ability to present, but also felt and understood, and while the performance of the C sharp minor scherzo of Chopin served to strengthen these impressions, the remainder of the program by MacDowell, Debussy and Liszt, did not cause me to alter my opinion. Miss Cottlow, whose temperament inclines toward the lyric, delights not only through the clarity, surety and beauty of her playing, but she presents a finished performance from every point of view, the work of a master and true tone poet, and she richly deserved the ovation and demand for encores which she received.—Leipziger Zeitung, November 19, 1910.

Augusta Cottlow's piano recital made us acquainted with an artist who not only in her North American home, but also in old Europe is recognized as among the foremost in her profession. To be hypercritical, one might say of this thoroughly harmonious, artistic personality, that there was a slight Anglo-Saxon coolness and calmness of feeling, and a preponderance of strength in the left hand. But she gave such unalloyed pleasure, such pure artistic enjoyment by her genuinely healthy, soulful, strong and technically pronounced playing, that we forgot any slight discrepancies. Throughout all the energy of her playing she never forgets the limitations of her instrument, but handles it with the utmost tact, and never employs any cheap means for display of her art. Her soft, velvety pianissimo was a still further proof of her wonderful artistry, which found full appreciation with the audience. The caliber of her program strengthened the splendid impression made by the earnestness and artistic merit of her work.—Leipziger Nachrichten, November 19, 1910.

Augusta Cottlow's Piano Recital.—A thorough artist and a gifted musician besides. The calm repose with which the artist stepped upon the platform was also apparent in her playing. Technically she has reached the greatest heights, except perhaps for a little disparity of strength in favor of the left hand. On the other hand, scales, octaves, passage work and chords were performed with the

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greatest certainty. She impressed with great finish in detail, added to an abundance of temperament and strong musical feeling. The scheme of her program was especially praiseworthy.—*Leipziger Tageblatt*, November 19, 1910.

Augusta Cottlow plays in noble and tasteful style. The delicately woven pieces by Debussy she gave with the utmost tenderness, and Liszt's "Legende" and "Tarantelle" with dash and great technical command.—*Leipziger Abendzeitung*, November 24, 1910.

More Praise for Howard Wells.

Appended are further criticisms from Berlin papers on Howard Wells' very successful debut in that city:

Howard Wells, who gave a concert in Bechstein Saal, is a very excellent pianist. His fulness of tone, his good technic and his musical presentation of the works, warranted his great success with the audience. In a program which contained numbers by Mendelssohn, Beethoven, Schumann, Brahms, Chopin, Liszt, Saint-Saëns, Debussy and Leschetizky he revealed a versatility worthy of recognition and in a marked degree, a power of bringing out the meaning of a composition.—*Vossische Zeitung*, December 3, 1910.

Howard Wells is a good technician and a good musician, though at times somewhat impetuous in tempo.—(Carl Krebs) *Der Tag*, December 7, 1910.

Elsa Rau in Munich.

Elsau Rau, the gifted young German pianist, is a great favorite in Munich, where she was born and received her first musical education. Appended is what one of the Munich papers has to say about her playing:

In Elsa Rau, whose name is known here, I made the acquaintance of a very remarkable artist. Especially sympathetic is the delivery of this lady, in that her surpassing technical facility, which certainly entitles her to be called a virtuosa, is, however, not displayed for the sake of external effect, but is employed to bring out the unaffected inner meaning and healthy musical feeling, as was clearly shown in every respect in her remarkable delivery of the Beethoven B flat major sonata, op. 81 A.—*Munchener Allgemeine Zeitung*, Munich, December 10, 1910.

A New Musical Colony in Rhode Island.

A number of musicians have founded a summer colony near Westerly, R. I., which they have decided to call Musicolony. Campanari, the baritone of the Metropolitan Opera Company; Dr. Gerrit Smith, the organist; Dr. Frank E. Miller, the throat specialist of the Metropolitan Opera; Franklin Lawson, the tenor, and Fitzhugh W. Haensel, of Haensel & Jones, the musical managers, are among those who are interested in the project.

A festival will be held at Metz next year in order to commemorate the centenary of the birth of Ambroise Thomas. The city has already placed on the house where-in the composer was born a tablet bearing the inscription, "Ambroise Thomas, born at Metz, August 5, 1811, died at Paris, February 12, 1896."

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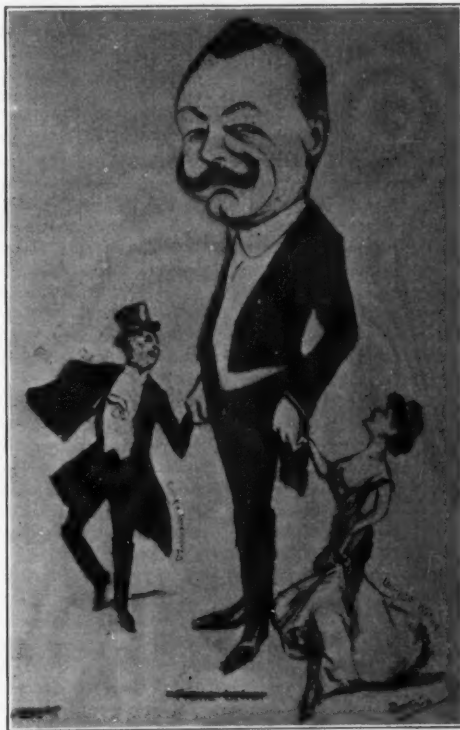
MUSIC IN NAPLES.

NAPLES, December 8, 1910.

A matter of much local interest was the revival of Nicolo van Westerhout's long forgotten opera "Fortunio" at the Teatro Mercadante last Saturday evening. Van Westerhout died August 21, 1898, in his late twenties. He was a Neapolitan, although of remote Dutch extraction. The young composer left four operas, "Fortunio," "Cimbelino," "Dona Flor" and "Colomba," as well as many smaller works that disclose a talent which no doubt

"Fortunio" at a local theater, but many obstacles and fears on the part of managers have impeded the realization of his wishes until now. The revival has been a success, large audiences having been in attendance at each of the performances so far given. The work was concerted and directed by Maestro Giovanni Bossa, a musician of high attainments and wide experience in many of the larger Italian theaters. I believe that "Fortunio" was produced at the Metropolitan, New York, in the early nineties.

In recent issues of the local journal *La Scintilla*, certain articles have been published which, if true, signify that the celebrated Conservatory of Naples, San Pietro a Majella, is in an alarming condition of disorganization. In last week's number of the *Orfeo*, Pagliara, a prominent member of the faculty, stated that these reports are totally unfounded, going on to say: "Since 1791 similar articles and letters have from time to time been published, which has always spoken of the 'decadence' of the institution, but can a conservatory be on the decline when in the last few years it has cultivated such geniuses as Martucci, Cilea, Mugnone, Leoncavallo, Giordano, van Westerhout, Tosti, Denza and many others?" It is true, however, that since the death of Martucci the conservatory has been without a head. Up to the present the affairs of the institution have been in the hands of the Prince of Strongoli and the Duke of Balzo, and these gentlemen have looked in every quarter for a suitable successor to Maestro Martucci. The matter was taken up with Boito, Giordano, Cilea and Leoncavallo, but these gentlemen were too occupied with affairs of the theater to look with favor upon the post. Maestro Exposito of Dublin was then suggested, but he was not inclined to relinquish his position in the Irish city. Others were then considered, among whom were Scontrino, Palumbo and D'Arienzo. It was finally decided to appoint D'Arienzo to the directorship, inasmuch as he had been connected with the institution for many years and was well acquainted with its traditions. D'Arienzo's appointment was accordingly taken up with the Commission of Musical Art at Rome by Minister Credaro. This was one year ago, but for some reason the appointment has been held up. This has caused considerable comment, and it is rumored that a musician other than D'Arienzo will ultimately receive the directorship.



LEHAR, NEW KING OF THE WALTZ.

would have far exceeded that of any of the present day Italian composers had it been allowed to reach maturity. The music of "Fortunio" proved to be melodious, modern in structure and of several really inspired effects, yet at times the work falls short in the point of continuity, and here the immaturity of the composer is felt. In his best moments van Westerhout showed himself to be a musician born and a composer of extreme elegance, never descending to the commonplace. For some years past Senerio Procida, the lifelong friend of van Westerhout, has been making efforts to bring about the revival of

Franz Lehar, the popular composer of "The Merry Widow" and "The Brigand's Daughter," has been widely feted during his recent stay in Rome. Banquets were tendered the musician at the Grand Hotel, at the Hotel Regina, at the Hotel Quirinale and on the stage of the Teatro Costanzi. However, the press of the capital has not been as kind as Lehar's indulgent friends. One well known journalist writes "This is the day of Franz Lehar, the mediocre composer of waltzes—ah, shuddering shade of Giovanni Strauss!—Lehar, who has had honors thrust upon him never dreamed of by Giuseppe Verdi. To Lehar the master—pardon—the ex-bandmaster of the

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MAX WERTHEIM

Austrian army, our good wishes—that he will not honor us with another visit to Italian soil." This ill feeling no doubt results from the overstrained conditions between the Italian and Austrian governments.

In the "Walkiria" performance, which will inaugurate the San Carlo season on the evening of December 26, the Munich tenor, H. Kraus, will sing Siegmund; Elvira Magiulo, Brunhilda; Luppi, Wotan, and Elvira Piccioli, Sieglinda. The second opera of the season, Bizet's "Pearl Fishers," will serve for the debut of the young American soprano, Meta Reddish. Others in the cast will be the tenor, Giorgini, and the baritone, Romboli.

The Royal Theater Politeama Giacosa has lately been renovated and has taken on a most attractive interior appearance. The stage has been considerably enlarged and other important improvements made. The symphony concerts of the Societa di Concerti Giuseppe Martucci will be given for the most part during the winter in this sala as in former years. CLAUDE REDDISH.

MUSIC IN DES MOINES.

DES MOINES, Ia., December 28, 1910.

The Christmas festival given by the combined choirs of the city under the leadership of Frederick Vance Evans proved a greater success than the most optimistic had anticipated. A goodly audience greeted the St. Paul Symphony Orchestra at the matinee program under the baton of Walter Henry Rothwell. The program consisted of Beethoven symphony No. 8, in F major; overture, "Sakuntala" (Goldmark); symphonic poem, "Vltava" (Smetana-Trneczek); harp solo, by Mr. Attl; barcarolle, "A Night in Lisbon" (Saint-Saëns); serenade (Pierne); solo (violinello) by Mr. Bourdon, "Under the Lindens," from the suite, "Scenes Alsaciennes" (Massenet); "Entrance of the Gods into Valhalla," from "Rheingold" (Wagner). The performance throughout was characterized by marked good taste and delicacy. The Goldmark overture perhaps received the warmest applause, while in the Wagner number more opportunity was given for greater effects, and it furnished an excellent climax for an afternoon of rare delight. At night the immense Coliseum was comfortably filled to hear the rendition of "The Messiah," to which Des Moines music lovers had been looking forward with keen expectancy. Frederick Vance Evans, who, in addition to training the chorus of 350 voices, originated the idea of the combining of the choirs of the city into a festival chorus, deserves great credit for the success of the enterprise. Mr. Evans has a great future before him as a conductor, if the signal success of this, his first big venture, can be taken as a sign of future achievement. The chorus was excellently trained and was in perfect sympathy with him throughout. Grace Clark DeGraff (soprano) pleased her many friends, as usual, and received her full share of praise for the excellent rendition of the difficult soprano solos.

Genevieve Wheat-Baal (contralto) was most satisfying, and especially in "He Was Despised," where her work

was artistic to a degree. Holmes Cowper (tenor) has sung the part all over the United States. He was in excellent voice and delighted all. Mr. Cowper's interpretation is thoroughly Handelian, and his singing of the tenor solos, and especially the arioso, "Behold, and see if there be any sorrow like unto His sorrow," was magnificently done. Harry R. Murrison (basso) sang with a great deal of intelligence and received evidence of the warm approval of his audience. Mr. Murrison sings with a great deal of style, and his work was conscientious and effective throughout. The performance, as a whole, was a great triumph for Mr. Evans. That he had the confidence of the public was evidenced by the excellent audience, which filled the Coliseum, and that they were entirely satisfied with results was proven by their hearty applause throughout the performance and by the congratulations showered upon him at the close of the evening.

The joint recital of Lilla Ormond and Alfred Calzin at the Central Church of Christ was one of the delightful occasions of the year: Miss Ormond made an especially good impression upon her audience and at the close of the program, and upon the insistent demands of her hearers, sat down at the piano and sang, to her own accompaniment, "Believe Me, If All Those Endearing Young Charms" and "Annie Laurie." To George Frederick Ogden is due the credit of bringing these delightful artists to Des Moines.

The Handel Choir, made up of students and faculty of Drake Conservatory of Music, presented "The Messiah," under the direction of Holmes Cowper, on Thursday evening. The soloists were Katherine Bray-Haines (soprano), Genevieve Wheat-Baal (contralto), Holmes Cowper (tenor) and Tolbert MacRae (bass). Georgine Van Aaken acted as concertmaster. The production was artistic and greatly enjoyed by all who heard it.

Dr. M. L. Bartlett has announced the date for the annual spring festival for April 3. The festival comprises two evening concerts and one matinee. On the first evening Alessandro Bonci will appear in a recital program. The following afternoon the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, will give a popular concert, on which occasion the German basso, Marcus Kellerman, will make his first appearance here. Others taking part are Lucile Tewksbury (soprano) and Genevieve Wheat-Baal (contralto). The second evening's concert brings Jeanne Gerville-Reache, accompanied by a full orchestra, in operatic selections. The last year's festival, on which occasion the Coliseum was formally opened, marked an epoch in the musical life of Des Moines, and this year's event promises to eclipse the first.

CAROLINE YOUNG SMITH.

The centenary of Schumann's birth has so far been wholly ignored in Italy, but in order to atone in some measure for this omission the Roman Section of the International Society for the Diffusion of Chamber Music has decided to devote one of its next concerts to his works.

PHILHARMONIC PLAYS TSCHAIKOWSKY.

On Tuesday afternoon, December 27, and Friday evening, December 30, the Philharmonic Society gave a Tschaiowsky concert in Carnegie Hall, and, under Gustav Mahler's leadership played the Russian master's first orchestral suite and his second symphony, while Edouard Dethier performed the same composer's popular violin concerto.

It is not quite clear why Mahler selected the second symphony for his program unless he wished to get away from the beaten track and avoid the more familiar (and infinitely better) Nos. 4, 5 and 6. Tschaiowsky had not really "found himself" until he began work on his fourth symphony, and his earlier compositions in that form, even while they contain single moments of interest and charm, lack the authoritative mentality, the depth of musical emotion and the illuminative workmanship which mark Tschaiowsky's later efforts in the symphonic field. Mahler did what he could to make the second symphony sound more important than it is in reality, but its melodic and harmonic baldness and the crudity of its construction were too distinct to be hidden under a suave and tonally sympathetic performance.

In the domain of the suite Tschaiowsky was at home practically from his first essay, because formalities did not bind him to detached pieces of that kind and he had full scope for play of fantasy and freedom of constructive treatment. Mahler and his players set forth the delightful measures with rare nerve and brilliancy.

Edouard Dethier is a violinist of parts, who read the Tschaiowsky concerto in musical fashion, and gave a good account of its technical and rhythmic difficulties. His smooth and expressive tone was revealed to best advantage in the slow movement of the concerto. In the opening section he played with breadth of style and in the finale with imposing command over the mechanism of his instrument.

Elman to Give Only One New York Recital.

Mischa Elman, the Russian violinist, is to give his only New York recital at Carnegie Hall, Saturday afternoon, January 28. He is also to appear in New York this month with the Boston Symphony Orchestra, and he will give a recital in Brooklyn Thursday evening, January 26. The bookings are very heavy for this gifted artist, and hence he cannot have as many appearances in the great cities of the East as his admirers wish.

Mr. Elman's forthcoming tour will include concerts and recitals in the following cities: Philadelphia, Boston, Providence, Norwich, Hartford, Newark, Rochester, Akron, Dansville, Grand Rapids, Wichita, Kansas City, St. Joseph, Peoria, St. Louis, Louisville, Chicago, Milwaukee, Omaha, Washington, Columbia, and then, in the Far West, San Francisco, Los Angeles, Portland and Tacoma; also some appearances in Hamilton, London, Ottawa, Toronto and Montreal, Canada. Mr. Elman's first concert in America took place in Providence, R. I., Tuesday evening of this week.

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To be given on February 6th at the Philadelphia Opera House for the first time on any stage and on the 20th of the same month at the Metropolitan Opera House in New York. The score, in addition to the regular edition, will be issued in a special *édition de luxe* on Cheltenham paper, limited to two hundred autographed and numbered copies—and

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CORRECTION ON CHAINA.

NICE, December 10, 1910.

To The Musical Courier:

During an absence of a month and more near Arles I contented myself with abandoning all musical matters, and therefore did during that time without your paper, which came here, and the accumulated back numbers having now been read, I take the privilege of calling to your attention an error made in publishing my letter of October 8 in your paper of October 26 wherein you designate the name of my late mother-in-law as Pulla de Chaina. It should be Pulla da Chaina. This correction, while it may not be a matter of moment to you, is of some consequence to me for even so small a mistake affects one who has a reverence, not only for a relative usually not viewed with any other feeling but that of an intruding element, who, however, has a charming influence in our family life and who was a conscientious artist of superb equipment.

If not indulging too much I would like to place on record a few important reminiscences that will be read with pleasure by a generation now closing its accounts.

We lived many years in London; in fact I went to school on the Isle of Wight, my father having arranged through an Italian resident of London, Signor Busta Brauh, to take charge of me for some years. The Brauh family were Dalmatians, that is they came from Trieste, the city where the great Greek scholar and friend of Goethe,



PULLA DA CHAINA AT 27.

Winkelmann, was murdered. This event, which retarded the modern Greek cult so much, seems to have been forgotten almost entirely, but Signor Busta Brauh knew all the details. On his way by mail coach from Vienna to Trieste, traveling with Rome as the objective, Winkelmann made the acquaintance of a stranger, a traveling companion who must have seen that Winkelmann was carrying some money with him. Later, this stranger called on the Greek scholar at his lodgings in Trieste and killed him, not knowing the celebrity.

This same Busta Brauh was a tall, handsome fellow, and he gave lessons in voice placing in London until, through a marriage, he became wealthy. Among his pupils was Lady Blackman, afterward Duchess of Albany, and Marchioness of Muncie, a noted amateur singer and one who represented the best code of the bel canto. She was especially popular because of her devotion to animals, horses, dogs, and cats, and through her the prevention of cruelty to the dumb beasts received a universal impetus. It was known of her that she would stop her equipage to prevent a horse from being maltreated and many a dog owes to her a comfortable home, when otherwise he would be out howling, not unlike some of our modern singers do.

After I had reached manhood I became acquainted with Signora Pulla da Chaina in London and this led subsequently to my applying for the hand of her daughter Grace. She named her Grace because she was born in England during the Signora's residence there. Grace had a beautiful contralto voice; I fell in love with her after once hearing her sing "O Mio Fernando." She took lessons from Busta Brauh, who placed her voice a full octave lower than it was when she began. This sounds phenomenal, but it was a fact, an astounding feat, and one that can hardly be duplicated. We were married and that put

an end to Mio Fernando and all other Fernandos. She was, however, not destined for the stage, as her tastes, although not entirely domestic, were in the direction of literature and languages, in which she was more precocious than in music.

Two of the guests at our wedding were the late Francesco Pozzi and the late Marco Spada, of Milan; they came on together. Both were friends of Philippi and Luca of Milan, but somewhat younger, and my mother-in-law was most anxious to have the big critic and the well known music publisher also at her daughter's wedding, but they sent their apologies with Pozzi. We were married in one of the old stately houses of Bloomsbury, then a fashionable and even now a solid neighborhood. The first opera performance my wife and I witnessed as a married couple was "Don Carlos," with Lundi as Eboli. She sang bel canto in a most finished manner, but her voice was like a cook's calling for more coal. We were dumbfounded. They said she had been recommended by a manager in Bologna named Sosage, a man who came originally from Marseilles, who had several troupes in Italy at that time. He also gave a series of performances in the Riviera towns. Subsequently, being in debt, he left for England and when he married Lundi we all understood how the thing stood.

Meanwhile my mother-in-law, the Signora, as everyone called her, was giving bel canto lessons chiefly to the women of the highest circles in Great Britain and while art, and especially the bel canto, was foremost she, being a widow, did not neglect to put aside the money for a foggy day. You see her here in one picture during her period of mourning, and the other picture taken in the costume she wore at a reception at the Tuileries in the early days of the second Empire, a costume reception by the Empress Eugenie, who was an ardent admirer of the Signora. The jewelry worn was inherited from her family, for it may not be known that the Signora's parents were of the Sicilian aristocracy, of mixed Norman and Spanish blood, people who could go back through their genealogical tree beyond the Hohentauern. Her parents came from near Girgenti and were of the house of Moroni Pescheira, not of the Ischia branch, whose renowned son married Vittoria Colonna, afterward the admirer of Michael Angelo, but the Sicilian Peschiera; but this one also fought under Charles V and was also at the battle of Pavia, where Francis I of France was made prisoner.

I am not an expert in these genealogical transpositions; you should have heard the Signora speak of her family and its long pedigree. She married into the da Chaina family not so much because she loved, but because she loved music.

The records of the Conservatory of Palermo are not extant as far back as you would need them to find the details, but enough is known of da Chaina's father, who studied organ and was a famous organist in the days of King Murat and Queen Caroline, and it was this that made the Signora welcome with the Empress Eugenie. Da Chaina conducted the musical programs at Naples in the palace and when the Bourbons got back he, taking his wife and son, fled, first to Malaga, Spain, on a fishing boat and then went to Paris. When young da Chaina grew up he was sent back to beloved Italy and there met the one who was to become my mother-in-law.

All through this, it will be seen that music plays its important point and counterpoint. It was music, always music and chiefly singing. And in singing it was always the bel canto. The Signora studied, first in Palermo, with Isidoro, a famous diction and voice specialist not connected with the Conservatory; a retired man who believed himself modest, as he never spoke of anybody else. She learned much from him in the line of silence, but said nothing, going to Milan. There she had lessons from Foscarino, the instructor of many of the La Scala singers of those days. He was the man who made love to Alboni

and was refused because she found him living privately in a gambling den. He died without a lire. Foscarino was a man of fine physique, high forehead, large mouth, strong chin and absolutely sure of his game. He had a large following, but did not know anything about music; only about singing.

After the death of Pulla, a sudden death when the Signora was still young, not yet twenty-seven, and he only thirty-two, she devoted herself entirely to song and then it was that she took advantage of Lamperti's great method, a method and system responsible for some of the wonders of the lyric stage. It is that method that is now followed in Paris at the Valda-Lamperti school, and at the first opportunity I shall, although gouty, visit Paris and pay my call.

The Signora lived in Paris in Rue Pasquier, near the Mathurin square, stopping there a number of times. It is the same house in which at one time, Saint-Saëns resided, the number being twenty-six. One can see from the pictures what a beautiful, statuesque personality Pulla da Chaina represents.

Those who visited her at her lodgings in Paris still tell of her classical features, her redundant hair growth, her voluptuous figure, her proud bearing, her luminous brown eyes reflecting an intellect of unusual capacity and her refined manner and action. At the head of the table she exhibited unusual charm as a hostess and in her salon she seemed a queen in bearing and in the universality of her themes. Her voice was a marvel and she sang everything—the whole singable repertory while, to the astonishment of everyone, she could play her own accompaniments in case of the absence of the pianist. Not the aria and recitative accompaniments of operas alone, but the Schumann, Schubert, Beethoven, and old Italian songs. A wonderful creature, this Pulla da Chaina. Offers of marriage rained upon her, but she steadily refused. I believe she was desperately in love with a journalist, a man past middle age, who looked to me knock kneed and bow legged and otherwise without any special physical charms beyond what might be looked for anywhere, even outside of a newspaper office. She told me he hypnotized her through the keen analysis of her own mental and spiritual life.

Should it prove of interest I may be able to exhume a number of important documents which could be submitted to your readers, telling of affairs that could be read without waste of time by the musical world.

UMBERTO GOZZOLI.



PULLA DA CHAINA AT 44.

Arthur Shattuck Plays for Carmen Sylva.

Arthur Shattuck, the American pianist, who has had many European triumphs, recently gave a recital in Bucharest, Roumania, and his success brought him an invitation to play for the Queen, who is widely known as "Carmen Sylva." He played for two hours for her majesty at the castle in Sinaia, and, besides the royal family, there were a number of noble guests from other countries. The Queen was very enthusiastic over Mr. Shattuck's playing, and before his departure presented him with her portrait, on which she penned her signature. As the world knows, Carmen Sylva is one of the most artistic women of the present royal households in Europe.

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VIENNA, December 15, 1910.

The strike of the chorus men at the Royal Opera, mentioned in last week's letter, was very quickly settled, and the men won—a chance to apologize and nothing more. After negotiations between the business director of the Opera, Fürst Montenuovo, and the president of the Austrian Stage Society, representing the men, a paper was prepared expressing the regret of the latter at the manner in which they had disturbed the conduct of the Opera, and also the hope that the direction would meet their wishes in regard to increase of pay as soon as circumstances would permit. This was accepted by the direction, and all the men, who had been formally discharged, were re-engaged without loss of pay or pension. They rehearsed Saturday and appeared again for the first time in "Butterfly" Sunday evening, just exactly a week from the beginning of the strike.

Franz von Vecsey, the Hungarian violinist, gave a most successful concert in the large Musikverein Hall last week, accompanied by Richard Pahlen. Vecsey's sweet tone and wizard-like technic, as well as his noble musical interpretation, aroused storms of applause. At the end he was compelled to respond to numerous recalls, and gave several added numbers.

"Clothes make the man," comic opera in three acts by Alexander von Zemlinsky, first director at the Volksoper, was recently produced at that house, and met with great success at the hands of the public, the composer being called before the curtain many times at the end. The varied tone coloring of the instrumentation is especially effective.

Madame Charles Cahier, the American alto, gave her first recital of the season last week before a large, distinguished and most appreciative audience. The program was very eclectic, ranging from Scarlatti through Schumann to Debussy. She also sang five songs by a Viennese composer, Friedrich Mayer, who accompanied her, and these were well received. Madame Cahier sang in her usual excellent style, and was heartily applauded.

The Sevcik Quartet (Bohoslav Lhotsky, Karl Prochaska, Karl Moravec, and Bedrich Vaska), gave an excellent program at its last concert, the principal number being Tchaikowsky's piano trio, written in memory of Rubinstein, in which they were capably assisted by Olga Water-Segel.

The city, through the efforts of Stadtrat Schwer, has decided to offer annual prizes amounting to about \$500 for the best written "Volksmusik," namely, waltzes, string and vocal quartets, and for the best interpretation of these. There will be five judges, who will select each year four musicians versed in the Viennese "Volksmusik" and two poets who are authorities on the Volk-rhymes. The prizes will be awarded in October of each year.

Elena Gerhardt gave a recital last week, singing songs by Schumann, Brahms, Liszt, Grieg, Goldmark and Rubinstein to Richard Pahlen's accompaniment. This singer is a great favorite in Vienna and one realizes the reason when hearing her mellow soprano voice and artistic interpretation.

Over the doorway of Schubert's birthplace there stood a bust of the composer, which recently disappeared. Inquiry revealed the fact that the bust had tumbled down and had been thrown on a pile of street rubbish by some workmen, and carted away to the dump.

Felix Weingartner and Lucille Marcel returned here from their concert trip to Rome, where many orchestra compositions and songs of Weingartner were produced under his direction, with great popular success. Early in January they will undertake a similar concert trip to St. Petersburg.

William Miller, the American tenor, was soloist at the Tonkünstler Orchestra concert last Sunday morning in

the Theater an der Wien. After singing Beethoven's "Ade-laide" and the aria "O Paradise!" from "L'Africaine" he was obliged to respond to no less than four encores, and finally to repeat the aria.

The Gutmann agency promises some excellent concerts for January. Among the best known artists to come will be Kubelik, violinist; Selma Kurz and Johannes Messchaert, singers, and Sauer, pianist.

Among the Americans in the Leschetizsky school this season are Florence and Gladys Trumbull, of Chicago, and Telda Simon, of Detroit.

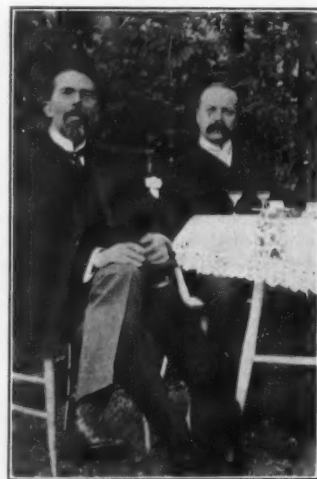
Charles de Harrack, of Cleveland, Ohio, is having a successful concert tour in Europe this year.

A telegram from Laibach, a metropolis of almost forty thousand persons in Southern Austria, states that the school children were forbidden to witness a performance of "Tannhäuser" on account of its lack of moral tone. Shades of Wagner! And yet they laugh at our American prudery over such things as "Salome."

Beethoven's "Missa Solemnis" had its annual performance last week, being excellently given by the Gesellschaft für Musikfreunde under Franz Schalk's able direction. Among the soloists were Prof. and Mrs. Felix von Kraus from Munich.

John Heath, of New York, is spending the winter here studying piano with Prof. Theodore Leschetizky.

The accompanying illustration shows two musicians very well known in Vienna, Franz Schalk and the Bohemian composer Karl Prochaska. Schalk was the successor of Anton Seidl at the Metropolitan and now is first conductor at the Royal Opera here and leader of the oratorio concerts of the famous Society of the Friends of Music. A motet by Prochaska, for chorus and full orchestra, was performed at these concerts last year, and met with such success that it is to be performed again this year. Both musicians are professors at the Vienna Royal Academy of Music.



FRANZ SCHALK AND KARL PROCHASKA
At Schalk's villa in Hietzing (Vienna).
(Puzzle—Find the dog!)

The latest performance of Strauss' "Elektra," although given by some of the best talent in the opera, attracted only a half filled house. One is reminded of the oft repeated prediction, that, while as novelties the Strauss operas would attract, the interest would soon disappear, and the theater going public become indifferent. The same is true in Munich, where the "Elektra," although seldom given and always with Fräulein Fassbender (one of the best Elektras of the world in the title role), seldom draws a full house.

Leopold Godowsky started last Saturday on his second concert trip of the year. He will again go as far north as St. Petersburg, appearing also in Odessa and numerous other Russian and Austrian cities.

David Hochstein, a young violinist from Rochester, N. Y., is studying under Sevcik in the master class at the Royal Academy. At a concert of this class in January he will play a new concerto by Max Schillings.

Gustav Mahler has bought a piece of ground near Semmering, the famous mountain resort about two hours from Vienna, and will probably erect a summer villa there. D.

"Music, When Soft Voices Die."

"When Gude Kyng Arthur ruled this land
He was a goodlie Kyng"—
Perhaps because he never heard
Our next door neighbor sing.

She sings a hundred pop'lar songs
And twenty more beside,
And what she didde not sing last night
That dame this morning tried.

—New York Evening Mail.

MUSIC IN DENVER.

DENVER, Col., December 27, 1910.

For the past month Christmas shopping has been causing pupils to miss their lessons, and so among teachers, "behold, distress and gloom, a dark veil of anguish and thick darkness." There is one trade, however, which utters no such lament. We refer to the phonographic world. As Gypsy Smith would say, "Listen!" A year ago, when the writer was music editor of a local "weakly," he found that Denver's horizon was so narrowed down by the nearby mountains that it could see but nine stars a year. So he saw how he must create an operatic atmosphere which the city had not, and indirectly establish a counting room draught, or give up his department. Putting it simply, either he or the music would have to be canned. This time it was the music. He selected a firm with a phonographic department that had several sound proof rooms, plenty of records and a few obliging attendants. Then this arrangement was made. The "weakly"—and it really was such—would regularly publish a storiette called "Recollections of an Opera House Lounger," which was to be preceded by the announcement that to the Such and Such Music Company the gentle reader could repair, magazine in hand, and listen to the song, without charge. This storiette was built around a particular record, the number was given, and during its length the particular song form, the singer's vocal style, and, in general, anything that would put the uninformed listener on his guard as to what he should listen not so much to as for. As an example, Caruso's singing of "Celeste Aida" was the first to be taken. The melody was briefly discussed, its position in opera land was "platted," as we say out West, and more narrowly its position in the first act; then Caruso followed as he sang it, his "sobs" were counted, the "self pity" of Italian vocalism noted, and Verdi's manner of constructing the applause compelling climax eulogized. Into these facts was rubbed a literary polish as high as that on the veneer of the machine. But this was not all. Caruso's annual salary as choir boy, \$100, was contrasted with this present income of \$200,000, which, as he himself says, is "perhaps not so bad," the 185 notes in "Celeste Aida" was multiplied by fifty cents (the calculated value Patti charged per note for her "Semiramide" role), and the storiette closed with some uplifting aphorisms as to what hard work would do. The result was profitable—to the Such and Such Company. At the end of two weeks \$650 worth of machines had been sold on the strength of the storiette and some \$200 worth of business. The agent thought he was cheering the writer when he said that the December business of \$15,000 owed no small share of it to that source. There was as much in January, and in February a singer who weekly graces the boards of the Metropolitan with Caruso proclaimed the description accurate, and reinforced the agent's concrete mind to such a degree that the storiette ran as long as the writer remained on the magazine. Let him who reads this ponder.

Apart from these mellow memories (the kind that "will not down"), the only news your correspondent has to impart is the fact that one teacher, Hilda Smith, not so widely known as she will be later, has acquired no little prestige from the way in which she safeguarded and properly developed two mites who approach the prodigy type—Thelma Handy and Alice Flynn. At a recent recital the former, especially, in the Leschetizky "Two Larks," gave evidence of a remarkable purity of tone and instinct for expression, and (here was the wonder of it all) had been seemingly taught that technic is but a means to an end. Through the generosity of an unnamed friend a gold and a silver medal is annually competed for. Under the competent judgment of the eminent Dr. Gower, Thelma Handy, whose years are but eleven, has earned already the silver distinction.

ROBERT CLEMENT.

Bloomfield Zeisler's New York Program.

Fannie Bloomfield Zeisler will give her annual New York recital in Carnegie Hall, Saturday afternoon, January 7. For this date the greatly gifted pianist is to play the following program:

Wedding March and Dance of the Elves from the Music to Shakespeare's Midsummer Night's Dream.....Mendelssohn
(Transcribed for piano by Liszt.)
Invitation to the Dance, op. 65.....Weber
Impromptu, op. 36.....Chopin
Etude, op. 10, No. 4.....Chopin
Scherzo, op. 20.....Chopin
Sonata, op. 28 (dedicated to Mrs. Zeisler).....Oldberg
Moderato, ma con anima.
Andantino espressivo, quasi improvvisata.
Energico ed animato.
Gavotte and Musette (No. 4 from suite, op. 1).....D'Albert
Humoresque, op. 101, No. 1.....Dvorak
Croquis et Silhouettes en Forme Valse, op. 87, No. 4 (New).....Schuett
Croquis et Silhouettes en Forme Valse, op. 87, No. 1 (New).....Schuett
Melancolie (No. 1 from op. 51).....Rubinstein
Etude, op. 23, No. 2.....Rubinstein

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Will resume teaching October 1st, 1910.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARRIUS (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delmaheide-Paris,"
PARIS, December 19, 1910.

From India, that land of mysticism, there comes a Hindoo legend of a great king, as just as powerful, and merciful as just, who delivered his people from oppression; won for his bride the maiden Giselle, with whom he knew the rapture of conjugal bliss; and died at the hour of triumph. In the land of Shades he cannot be happy. To rest passive, inactive, while haunted by memories of love's delights, passion's raptures, and work's glory, was torture to Guercœur. He implores the All-Mother Truth to have compassion on him. Goodness, Beauty, Suffering, intercede for him. His wish is granted and he reappears on the earth so well beloved and so well served by him. "Habes tota quod mente petisti Infelix." Giselle is wed to his best friend; his country is fallen back into evil ways; his people cannot understand his ideals and treat him as a madman, a visionary, a fool. He dies a second time. The Eternal Home receives him once again, led by Suffering. His soul is one with the universal soul. His Being has accomplished its destiny and sown the seed, the flower of which, love and liberty, will be culled by those of a later hour. Such is the tragedy as it comes to us from the East. Balzac utilized it in his "Colonel Chabert"; Louis Gallet also when to Massenet's music he wrote the "Roi de Lahore." Ten years ago in peaceful solitude Albéric Magnard strove to render worthy in music this simply grand tragedy, which dwarfs the silhouettes of modern lyric comedy. At the Colonne concert yesterday Gabriel Pierné produced the first act in its entirety of this fine work, and to him thanks are due for making known to the Parisian public music so essentially harmonious, delicate and learned, of the purest lyricism and most moving charm. It is a work of more than ordinary merit; nobly conceived and most ably put into execution, recalling the true spirit of classic tragedy. The anguished plaints of Guercœur found an excellent interpreter in the American baritone, Charles W. Clark, who sang the part with deep feeling and splendid musical conception. Eva Gripon, formerly of the New York Manhattan Opéra, as la Vérité, won her way to Parisians by her brilliantly high and penetrating voice; and again later, when her rich and sympathetic voice made Brünnhilde's tragic fate so realistic in the "Twilight of the Gods." Mlle. Mastio, Mlle. Lormont and Mlle. Vilmer were all warmly applauded, also M. Maquaire, who replaced M. Nansen. The choruses in this work are filled with the serenity of celestial harmony. The Colonne Orchestra, under M. Pierné, also gave a remark-

able execution of the "Danses Polovtsiennes" of "Prince Igor," by Borodine. Arthur Hartmann, who appeared for the first time at these concerts, played with absolute purity of tone and style the sixth concerto of Mozart, in E flat, for violin and orchestra. To venture on Mozart after a succession of rich and complicated orchestration by Weber, César Franck, Albéric Magnard, Borodine, Paul Dukas and Claude Debussy, ending with Richard Wagner, was a daring feat, to say the least, yet Hartmann was so sure of his ability to interpret the Salzburg master with sincere and loving care, that his audience was soon en rapport with him and listened spellbound to his marvelously clean execution and purity of style. His unaffected manner and direct delivery of Mozart's graceful muse won the admiration and hearty approval of a crowded and critical house. The chorus, led by Pierre Monteux, sang most delightfully the "Trois Chansons de Charles d'Orléans," by Claude Debussy, unaccompanied; the long and varied program of fully three hours' duration, closing with the final scene and Brünnhilde's death from the "Götterdämmerung."

Siegfried Wagner's second concert at the Salle Gaveau was the occasion of that same thrill of emotion as though from the land of Shades sire and grandsire were permitted to appear through their living descendant. Added to music by Liszt and Richard Wagner was that of Beethoven (symphony in F, No. 8). Whatever Siegfried Wag-



SIEGFRIED WAGNER.

ner may be as a musical entity (an ambitious book is being published in Germany entitled "Siegfried Wagner and His Art"), he does not possess, according to French critical opinion, the necessary qualities as musical director. The hand is wanting in nervous energy, apparent also in the rhythm; wanting also is that fluid which compels others to feel with their leader and act in unison with him. To be imbued with all the great hereditary musical influences goes for much, but one must be born Prometheus to steal the sacred fire.

To die at the helm is dramatic, but when the captain is such a one as Pierre Lagarde, his mourners cannot but reflect sadly how Nature exacts the penalty for disobedience to her laws. For several months past relatives and friends had begged M. Lagarde to have a care for his health, and above all not work night and day. His wife, sister of M. Guillaume Sabatier, died many years ago, and their only daughter married le Conte de Segonzac. His nieces, the two daughters of his brother, married, one being the wife of M. Broussan, co-director of the Paris Opéra, the other marrying M. Moncharmont, director of the Theatre Célestins at Lyons. In family and club life M. Lagarde was always welcome. L'Union Artistique counted him one of

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

their most honored members. Every one remembers what success his war subjects obtained in 1909 at the Salon des Artistes Français, and his work at the National Academy of Music—the Opéra—for the past three years has greatly contributed towards the artistic mounting of "Faust," "Hippolyte et Aricie," "Monna Vanna," "Bacchus," etc. He was working hard at the "Miracle" when the last call came as he was on his way to see "Aida." As artistic director of the Opéra scene he was enabled efficiently to aid those of his pupils who, following his advice, had specialized in decorative painting. M. Pinchon, MM. Rochette, Ronsin, Demouget, have realized and admirably executed their kindly master's intentions on their behalf. Deceased was fifty-seven years old and will be greatly mourned by all who knew him.

M. Chevallard, director of the Lamoureux concerts, being in Russia, Paul Vidal replaced him yesterday, winning great and deserved success. The program consisted of well known works—the overture to "Egmont," the unfinished symphony of Schubert, the prelude to "L'Après-Midi d'un faune," "En Bohème," by Balakireff, and the symphony in C minor, by Saint-Saëns. What was newest on the program were two cantatas by Schütz and the air from Beethoven's "Fidelio." Jeanne Raunay, who renders so expressively the imperishable beauty of Schütz's music and of Beethoven, again won a sympathetic appreciation.

One of the most sympathetic personalities in Parisian society is Lily Mabilieu, daughter of Léopold Mabilieu, of l'Institut and president of la Mutualité française. Mademoiselle Mabilieu is shortly to be married to Jean Nougues, the triumphant composer of "Quo Vadis" and "Chiquito."

Next spring is to be played an unpublished mystery, "The Martyrdom of Saint Sebastian" by Gabriele d'Annunzio, for which Claude Debussy has agreed to write the musical score. This new work from the author of "Pelléas et Mélisande" will be of considerable importance and include a certain number of symphonical pieces, choruses and several characteristic dances. "Saint Sebastian" will be produced in the latter part of May at the Châtelet Theatre, and will comprise four acts, for which four decorations have been ordered from the painter Bakst. It may be remembered how two years ago at the time of the Russian ballet, and again last year at the Opéra Bakst proved an able renovator of scenes and costumes. Ida Rubinstein will create the role of Saint Sebastian, especially written for her in her debut at Paris. She already has played drama in Russia and appeared in the Russian ballet.

Several important engagements have recently been made by pupils from the Dossier Studios. Jeannette Allen, for two years prima donna of the Breslau Opéra and more recently of the Komische Oper at Berlin, has been engaged for "The Girl of the Golden West." Miss Allen has been heard recently in Paris in prominent salons, notably at the home of Georges Mallet, who is well known in the musical world of the French capital; at Princess Milli-

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koff's, and in recitals at Madame Silver's, Madame Hermann's, Madame Reichenbach's and at Monsieur Hasselmans'. John Norris, a talented young baritone, who signed last year in Paris with Mr. Dossert, has signed a three years' contract with the Savage Company. M. Feodoroff, the tenor, is singing with success at the Opéra-Comique.

At the fourth Secchiara concert, in the Théâtre Marigny, a "symphonie" by Xaver Scharwenka was given here for the first time, apparently made up of remembered influences and reminiscences.

To attend the orchestral concert at the Conservatoire yesterday under M. Messager was a physical impossibility. One cannot be in several places at the same time.

Some criticisms received by Mr. Seagle from Helen Reed (Helena Rehder), in Chemnitz, Germany, are most flattering. One of them speaks of "her entire, delicious, faultless organ, of unusual range, well placed, with brilliant, sparkling high tones, free from any hint of hardness." From America come excellent notices of Elizabeth Clark, formerly of the Metropolitan Opera, who is doing concert work this season. Constance Purdy and Frances Schaeffer, of Pittsburgh, both contraltos, have returned and are at work again. Miss Purdy's voice is well known in Paris and she will be welcomed back most heartily by her friends. Mae Peterson was soloist at the students' meeting last Sunday evening, and her lovely voice won for her a great success. Her improvement over last year was especially remarked. Marguerite Banks, last season of the Boston Opera, and Gustave Holmquist are two excellent voices in the Seagle studio. Eloise Baylor, who has just returned from Italy, is singing exceedingly well, having a coloratura voice of exceptional facility, combined with sweetness and purity of tone.

During the performance of "Sigurd" one night last week at the Municipal Theatre, Marseilles, the public made a demonstration against a tenor. Missiles were hurled on the stage and one of them hit a violinist, wounding his hand.

MUNICH MUSICAL EVENTS.

MUNICH, December 15, 1910.

The Christmas lull in the concert season is with us now, but still there is enough to hear. The most important concert of the past week was that in the regular Academy series with the Hoforchester under Mottl and with Ossip Gabrilowitsch as soloist. The program included Glazounoff's seventh symphony, Glinka's "Kamarinskaja" and Dvorak's third rhapsody. Perhaps Mottl does not feel himself thoroughly in sympathy with the northern music. The performance, although conscientious, lacked warmth, and all three numbers were very coolly received. The only enthusiasm of the evening was roused by Gabrilowitsch's splendid rendition of the Chopin E minor concerto.

The feature of the week at the Royal Opera was the revival of "Norma" in a new arrangement for the German stage made by Felix Mottl. In this new arrangement the opera is considerably shortened, the many weak places in the text improved, much of the coloratura cut out, the thin places in the instrumentation filled up, and a new and powerfully dramatic closing scene provided, built up on motives taken from the opera itself. This new "Norma" is very cleverly made, preserving all the beautiful and still effective melodies, and leaving out all the old fashioned

claptrap. Mottl himself conducted. Maude Fay sang the Norma splendidly and met with great success, the audience breaking into the middle of the first act with applause after one of her arias, something that seldom happens in Germany.

Elisabeth Hartmann, from the Stadttheater in Schwerin, and Jan Sikesz, pianist, gave a concert last evening. Miss Hartmann has a large voice and sings well, but her lower tones are very unpleasant in quality. I think this young lady will some day discover that she is not in reality an alto, but a mezzo soprano. Sikesz played excellently, a short group of Brahms numbers being especially well done.

The Akademischer Orchester Verband, a string orchestra made up of about twenty proficient amateur violinists under the direction of Alfred von Pauer, gave a very interesting concert. The Bach suite in B minor for string orchestra with obligato (Herr Rütth) and the Mozart symphony No.



AN OLD GERMAN CARICATURE OF VON BUELOW.

29 were performed with a thoroughness well worthy of professional musicians. Arthur Rosenstein, of New York, now with the Chicago Grand Opera Company, was formerly director of this orchestra.

The fourth subscription concert in Stuttgart had two works by Max Schillings on the program, a violin concerto, well played by Karl Wendling, and a "Wedding Song." Other numbers were Pfitzner's ballad for baritone, "The Gnomes," and the first performance of Karl Bleyle's choral work, "The Burial of Mignon." Pfitzner's opera "Der Arme Heinrich" was produced at the Opera, and well received by the public.

The Munich Tonkünstler Orchestra is at present on a concert trip through Austria-Hungary.

Maryla von Falken, who made such an excellent impression when she recently sang here as "guest," has been engaged for the Royal Opera, beginning with the season of 1912.

Minnie Tracey, the American singer from Paris, appeared in a very mixed program, including works in no less than five different languages. Her art is good, and

she sings with expression, but the voice is no longer in its prime. James Whitaker, a pianist, shared the evening with her. He has apparently developed his technique at the expense of the musical side of his playing.

The Lehrergesangverein under Fritz Cortolezis presented three choral works at their latest concert, Bleyle's "Höllenfahrt Christi," Reger's "The Nuns" and Klose's "Wallfahrt nach Kevlaar." I did not hear this concert, but Robert Louis, the leading Munich critic, says of Bleyle's which, which had its first performance, that it is rather an every day, good "Liedertafel" composition, which will be a favorite with the singing clubs but has no particular worth. The Reger composition, which was heard for the first time here, is very good regarded as absolute music, says this same music, but unfortunately this music has no particular relation to the words which it accompanies. The timid dove is made to roar like a lion, and the gentle qualms of love are portrayed with chorus and full orchestra *fff*.

The young Munich violin player, Palma von Paszthory, was well received at the orchestra concert in Berlin, where she appeared under the direction of Max Reger.

Paul Draper, the young American tenor, whose debut was mentioned in last week's letter, contracted a bad cold in Berlin, and was obliged to abandon his projected concerts in Hamburg and Dresden. Mr. Draper returned to his home in Florence, where he will rest and recuperate until about February 1, when he will give concerts in the above cities and also in Vienna. H. O. OSCOOD.

Ann Arbor Music.

ANN ARBOR, Mich., December 17, 1910.

Ann Arbor musical patrons heard two important concerts last week. The first of the violin sonata recitals was given Wednesday afternoon by Samuel Pierson Lockwood, head of the violin department of the University School of Music, and Mrs. George B. Rhead, instructor in the piano department. This was the third sonata recital of this season's series. The following Beethoven program was given:

Sonata No. 4, A minor, op. 23; sonata No. 7, C minor, op. 30, No. 2; sonata No. 10, G major, op. 96.

The other important event was the appearance of the great Bonci in University Hall, who gave the third concert of the Choral Union series, before an audience of nearly 3,000. The famous tenor was in excellent voice and gave a splendid exhibition of his wonderful vocal powers. Perhaps, one of the most pleasing features of the evening was his interpretation of two groups of English songs and in which his enunciation surpassed that of many English speaking artists. The audience went wild, and recalled him again and again, and at the end of the program would not leave their seats until he had responded with a final encore. His program was as follows:

Se Tu M'ami.....	Pergolesi
Caro Mio Ben.....	Giordani
Chi Vuol la Zingarella.....	Paisiello
Aria, Il Fior Che Tu Me Donavi (Carmen).....	Bizet
On Wings of Song.....	Mendelssohn
Who Is Sylvia?.....	Schubert
Hark, Hark, the Lark.....	Schubert
Polonaise, A flat major.....	Chopin

Au Printemps.....	Gounod
Vieille Chanson.....	Bizet
Romance.....	Debussy
Aria, Che Gelida Manina (La Bohème).....	Puccini
Long Ago.....	MacDowell
A Maid Sings Light.....	MacDowell
Serenata.....	Sinigaglia
Vieni Amor Mio.....	Leoncavallo

The next concert on the Choral Union Series will be given by the Flonzaley Quartet in January.

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LEIPSIK, December 14, 1910.

The third chamber music program at the Gewandhaus small hall had the Mendelssohn E flat string quartet, op. 12; the Schumann "Spanisches Liederspiel" and the Brahms string quintet, op. 111. The vocalists were Anna Hartung, Bertha Grimm-Mittelmann, Carl Schroth and Alfred Kase, all



A DIFFICULT INSTRUMENT.
(From the Dusseldorfer Monatshefte of 1853.)

of Leipzig. The concert could not be heard for this report.

With Arthur Nikisch at his post, the tenth Gewandhaus rehearsal and concert, December 14 and 15, brought the very first performance of Max Reger's piano concerto in F minor, op. 114. Frieda Hodapp-Kwast, of Berlin, was the soloist. The program also first enlisted the Thomaner chor under its cantor, Gustav Schreck. They sang with orchestra the "Kyrie" and "Gloria" from the Schubert E flat mass. After the piano concerto was given they sang

the Palestrina secular madrigals, "O süßer Tod," "Wie kannst du uns vergleichen" and "Blick ich umher, O Fraue." Then followed the Beethoven seventh symphony to complete one of the longest programs known to present Gewandhaus visitors. The beauty of the singing by the Thomaners is known over the whole world. Their work in the public rehearsal today was in the accustomed vocal quality, though its rendition of the Schubert suffered from lack of rehearsal with the orchestra. Nikisch gave a great reading of the Beethoven symphony and was rewarded with prolonged applause after every movement.

The three movements of the new Reger piano concerto represent what may be the most unpopular composition that has appeared for years, and this because it is one of the most original that has been written in that period. At this morning's public rehearsal the largo seemed absolutely not understandable as music, though perfectly simple in the writing. Since Reger has generally written his best music in the slow movements, there is nothing to do but trust that this is beautiful, and wait till one's own ears are capable of conveying this feeling. The first movement is easier to understand, but by no means a child's errand for a first hearing. It seems to have long episodes composed in dramatic and modern spirit, entirely removed from the Bach, Schumann, and Brahms spirit that Reger has followed through long apprentice years. In parts of the first and in a cantabile of the final movements, there is found a sighing which is much nearer the modern opera composers than Reger has ever been. It must be observed, then, that his discourse in that style is several times greater than theirs. The composer of this new concerto was writing a work that he wished to stand, and it is probable that he here practised self criticism stronger than upon any work he ever brought out. In view of this it will be reasonably safe to accept the entire concerto as one of great value and of inspirational intensity such as is found only occasionally in the very greatest compositions. Frau Kwast played magnificently. The time required was fifty-one minutes, and she played from memory without a slip. She is an artist of rich impulses and a broad mental grasp, as one saw here last June in her remarkably direct and plastic giving of the Liszt E minor sonata. The audience rewarded her magnificent playing today partly with applause and partly with hisses. Of course, the hisses were intended against the composition, but big game is not to be brought down with that kind of shell.

The fifth Philharmonic concert, under Hans Winderstein, brought the Mendelssohn "Midsummer Night's Dream" music, and Schumann's "Manfred," with Dr. Ludwig Wüllner as the great Manfred. His sister, Anna Wüllner Hoffmann, recited the Astarte and ghost and fairy lines, and Emil Liepe recited and sang lines of the narrator, the hunter, Nemesis and the abbot. The impression Wüllner makes with the declamation of Manfred is indescribably great. It is soul tragedy presented in closest keeping with natural discourse. On this occasion he was fully supported in every detail, both by his gifted sister and by Mr. Liepe, whose declamation maintained the greatest dignity and truth to the ideals.

The Leipzig City Opera has just given an impressive rendition of the Strauss "Salome" in the presence of the composer. The title role was sung by the sensational Elektra of this opera, Aline Sanden, who has also shown extraordinary qualities as an actress in "Carmen." With Walter Soomer in America on leave, the role of Jochanaan fell for the first time to Willy Luppertz, who is possessor

of a magnificent voice, if he is a singer of much less lyric type than Soomer. Miss Sanden performed the dance herself instead of giving the errand to a substitute, which was first the custom here. One will have to report that she made the dance as objectionable as it could possibly be given, and, while that may be the real manner of an Oriental dance, a less genuine edition would be preferable for the Leipsic climate. The entire Salome of her representation was a very bad child, and, though one had to admire Miss Sanden's art, he could still wish that the rendition were to be accomplished in milder means. Mr. Urlus was a great Herodes, Miss Urbaczek the Herodias, Jäger the Narraboth, Miss Stadtegger the Page. The music of the score remains among the most beautiful that Strauss has ever been able to place to his credit. Of course, this was always true, and it was faithfully and repeatedly reported from your Leipsic office when the work was new, nearly five years ago. There never was any real need of scare at a composer who was so confirmed a lyric as Strauss. But what a shaking of heads was there, my countrymen.

Now that Max Reger has taken to composing his own tunes instead of leaning so strongly on Bach, Schumann and Brahms, as for fifteen years, those musicians who already enjoy grumbling at beautiful music like the Dvorák and Goldmark violin concertos, the Bruch Scotch violin fantasia, the Liszt A major piano concerto and the Bruck-



THE COMPOSERS' HEAVEN.
By Otto Böhlér.

ner symphonies, may as well cheer up on the prospect of plenty of other work ahead. The Reger output henceforth should be a veritable "grumblers' Eldorado," and all who will may find work on overtime. They may begin immediately on the new piano concerto; meantime, a piano quartet, a piano sextet, a cello sonata, many new violin pieces, including a supposedly magnificent chaconne, and other good targets are ready for the practice. Those who get in too late for that assignment may go back a few years to the "sinfonietta," the choral "Gesang der Ver-

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klärten," the violin concerto, the two piano passacaglia and fugue, the B-A-C-H organ fantasia, and a number of other items of that grade.

The young Leipsic pianist, Ella Rafaelson, a native of Riga, played the Liszt A major concerto with orchestra in the Albert Halle. Her playing showed eminent qualities in repose and breadth, besides pianistic ideals of the best kind. She had played the same concerto at her conservatory Prüfung in March, and recently in the regular city orchestral series at Zwickau. She has brought in an unusually fine collection of critiques on her several performances, and local managers and influential friends are showing strong interest in her career.

The Canadian born pianist, Anna Fyshe Balser, now of Berlin, but for years a student and resident in Leipsic, played a recital in the Kaufhaus. Her program was of Brahms pieces, the Schumann symphonic etüden, four pieces by Chopin, including the fantasia, the Liszt D flat etude, a Rubinstein barcarolle and MacDowell's "March Wind" etude. The artist is resuming public recitals after several years' absence from the concert platform. Her playing is not yet even in all details, but her decided gifts are easily apparent, and in the above recital she gave the Chopin group in deep reflection and beautiful musical quality. She will probably have little trouble in regaining the strong favor she had established for herself before.

The annual Leipsic Conservatory memorial concert to Justus Radius was given in the conservatory hall early in

was ever given in the conservatory. The young men played as if they wished to square the account, and gave a really superb rendition, as well of the Wagner overture. Miss Hilarius is one of the best vocal students heard in the institution recently. She has been for years under Frau Hedmond. Mr. Roser played the cello variations finely, and Mr. Haeser, who is only seventeen, played the Paganini variations with greatest ease, as it seemed. He is under Robert Teichmüller.

The good pianists who were at one time pupils of Teichmüller are becoming so numerous as to crowd each other. When Ella Rafaelson was playing the Liszt concerto in the Albert Halle, Mrs. Fyshe-Balser had her counter attraction in the Kaufhaus. Other gifted Teichmüller pupils who have appeared here in concert this autumn were Paul Aron, Georg Zscherneck and Bruno Hintze-Reinhold, every one of whom represents the best modern usage for the playing of the instrument.

The young Polish pianist-composer, Helena Lopuska, gave a recital in conjunction with the soprano, Reine Drohisch, also of Warsaw. The work of the singer is as yet vocally and musically immature. Frau Lopuska played the Rameau A minor gavotte and variations, the Chopin B flat minor sonata, an impromptu of her own writing and pieces by Chopin. Her work shows much talent and considerable individuality, yet it remains uneven. The funeral march in the sonata was played both interestingly and impressively, as were the Rameau number and the accompaniments to the singer.

The young Polish conductor, Adam Wylaschinsky, formerly in the conducting class of Hans Sitt at Leipsic Conservatory, and husband of Helena Lopuska, has been given a fine post at Vilna, Russia. The Russian and Polish societies there combined to give twenty symphony concerts each season. There is a deficit of about 500 rubles for each concert. The fifty-six man orchestra has played the Dvorák fifth and Tschaiowsky sixth symphonies, an orchestral ballade by Helena Lopuska, a Chopin concerto accompaniment and the "Sakuntala" overture. One of the soloists was the distinguished soprano, Carolina Pietrowsky, of La Scala, at Milan. There is a Polish music school in Vilna, as also a music school under management of a Moscow association. The Moscow forces also give an occasional symphony concert with the men of the city orchestra.

EUGENE E. SIMPSON.

Flonzaley Quartet's Press Laurels.

"It is safe to say that the Flonzaley have only one or two equals in the world," declared the New York Evening Post, in commenting upon the quartet's New York appearance on December 6. Continuing, the Post said:

If chamber music is ever made a truly popular form of musical art, it will be through the achievements of organizations as similar as possible to this one. A faithful account of all its excellencies would verge upon the rhapsodical. It seemed last season as though the work of the four players could not be subject to further improvement. Yet strangely enough, it impressed one last night as having achieved the apparently impossible. If the humidity gave them any trouble, they succeeded in concealing the fact with surprising skill.

The program offered Mozart's G major quartet, Debussy's G minor, and Haydn's F major, op. 3, in the order named. To decide in which the artists shone to best advantage would be no easy task. The value of the Debussy composition is confined to its remarkable quasi-orchestral color effects. The volume and lusciousness of the tone developed by the Flonzaley artists fairly made one rub one's eyes to see if really nothing more than a mere quartet of stringed instruments were concerned in its making.

It goes without saying that the Mozart and Haydn presented no problems which they found difficulty in overcoming. After their enchanting performance of the andante cantabile of the Haydn quartet, they were obliged to bow their thanks some four or five times before the audience would allow them to proceed.

Concerning Dalton-Baker.

Reginald de Koven, in his review of the first Young People's Symphony Concert in Carnegie Hall, said in the New York World of November 27: "Two songs, 'The Bird Catcher's Song,' from the Mozart opera, and 'Honor and Arms,' from Handel's 'Samson,' were most pleasantly sung by Dalton-Baker with excellent voice and diction."

Mr. Dalton-Baker's success in Columbus, on the evening of November 17, is shown by the following notices in the Columbus papers:

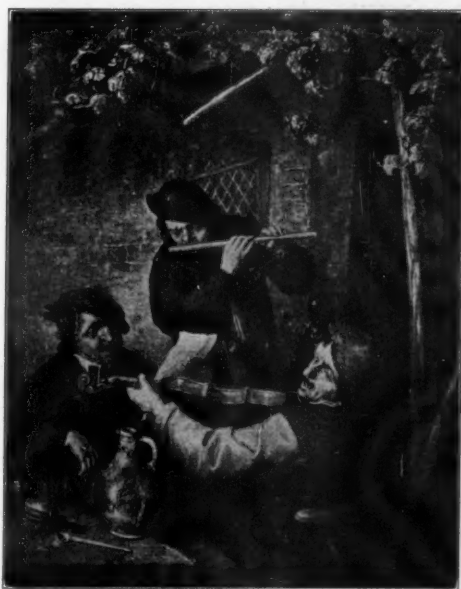
Mr. Dalton-Baker declaimed the prologue ("Il Pagliacci") in fine style. He has a sonorous bass-baritone voice and uses it with much skill. The duet from "La Bohème," sung by Messrs. Harris and Baker, showed their voices to fine advantage. It was repeated in response to insistent applause.—Columbus Journal, November 20.

In Mr. Dalton-Baker we have a good, capable baritone, with an excellent enunciation. All his good qualities were shown in his two duets with Mr. Harris and Miss Clark.—Columbus Citizen, November 18.

Mr. Dalton-Baker has many commendable qualities. His voice is a rich, sonorous organ, which he uses with excellent taste. His declamation of the prologue from "Pagliacci" was quite satisfying, and his singing in the duets with Miss Clark and Mr. Harris won much praise.—Columbus Dispatch, November 20, 1910.

Adele Krueger to Give Song Recital.

Adele Krueger, the dramatic soprano, is to make her first appearance in Mendelssohn Hall, Thursday evening, January 26. The singer is to give an interesting recital



VAN OSTADE'S "FLEMISH TRIO,"
In the Brussels Museum.

December. The student orchestra under Hans Sitt gave the Liszt symphonic poem, "Les Preludes," accompaniments to a soprano romance from Meyerbeer's "L'Africaine," sung by Ella Hilarius, of Leipsic, and the Tschaiowsky cello rococo variations, played by Karl Roser, of Wiesbaden, furthermore giving the "Tannhäuser" overture to close the concert. Albertine Gottschling, of Leipsic, sang three Brahms songs, and Kurt Haeser, of Leipsic, played both parts of the Brahms-Paganini variations for piano. This was the first time a Liszt symphonic poem



ADELE KRUEGER,
Dramatic soprano.

program, which is to include novelties as well as lieder and airs of different schools.

German Praise for Cottlow.

Augusta Cottlow's American friends are delighted over her recent successes in Europe, particularly in Germany. The pianist has played with marked successes also in England. One of the leading critics of the Fatherland recently wrote, after hearing Miss Cottlow: "It seems impossible that so great an artist can really be an American."

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PAULO GRUPPE WINS NEW LAURELS IN ST. LOUIS.

YOUNG DUTCH CELLIST PLAYS WITH THE SYMPHONY ORCHESTRA AND IS HAILED AS A GREAT STAR PERFORMER IN SAINT-SAENS CONCERTO—APPEARS AT MUSICALE IN HOME OF MRS. JOHN T. DAVIS, FOR SEVEN YEARS PRESIDENT OF ST. LOUIS SYMPHONY SOCIETY.

Another great triumph must be recorded for Paulo Gruppe, the gifted young Dutch cellist. Mr. Gruppe has made a tour of Texas and then he filled engagements in Chicago with the Theodore Thomas Orchestra and later with the St. Louis Symphony Orchestra. He played also in these cities at the home of wealthy and prominent people. After his appearance with the St. Louis Symphony Orchestra, Mr. Gruppe played at a musicale given at the home of Mrs. John T. Davis, for seven years president of the St. Louis Symphony Society.

In Chicago Mr. Gruppe played the seldom heard Schuman concerto and in St. Louis with the Symphony Orchestra he played the Saint-Saens concerto. His press notices from St. Louis follow:

Last night's concert by the Symphony Orchestra at the Odeon was made doubly notable by the introduction to St. Louis music lovers of Paulo Gruppe, a great young Dutch cellist, who finely distinguished himself as the solo figure of the evening, and by such admirable work on the part of Mr. Zach's players as again to warrant the conviction that they are now moving on the highest plane of artistic achievement.

Soloist Gruppe, but little more than a mere boy, chose as his medium of cello utterance the very beautiful and also very hazardous Saint-Saens concerto for violoncello, which calls not only for a delicate yet commanding technic, but for a temperamental interpretation without which the vital essence of the composition is utterly lost to its hearers.

Happily, however, young Gruppe, blessed with rich native gifts and trained in an atmosphere of sincere art, proved his inherent possession of the inspiration necessary to a worthy performance of this splendid work, and, in so doing, conferred a memorable joy upon his first St. Louis audience.

His mastery of the cello, the most deeply soul moving of all orchestral instruments, is singularly complete and comprehensive. His own nature-response to the score's appeal was nothing less than amazing in one so young. To every changing phase of a composition of wide emotional sweep he gave the most convincing cello voicing, an acquittal which justly excited the enthusiasm of his hearers to a high pitch of fervor. The youthful player was made to feel, by long continued applause, how finely satisfying was his work. He responded to this applause with an admirable playing of Max Bruch's "Kol Nidrei" as an encore.—St. Louis Post-Dispatch, December 17, 1910.

Paulo Gruppe, the young cellist, played with fine style and finish Saint-Saens' concerto in A minor, and followed it with Max Bruch's transcription of an old Hebrew hymn, "Kol Nidrei." Young Gruppe will undoubtedly grow to be one of the great masters of the violoncello, the technic of which he needs to master. A beautiful, round, full tone is already one of his characteristics.—St. Louis Times.

Paulo Gruppe, the Dutch cello soloist, played the big Saint-Saens number with a splendid display of artistry which captivated the audience at the Symphony Orchestra concert at the Odeon Friday evening.

Max Zach's instrumentalists acquitted themselves with characteristic impressiveness in their effective interpretation of a program distinguished for its classical features.—St. Louis Star.

Keen delight was expressed by last night's Symphony audience at the Odeon in the playing of Paulo Gruppe, the Dutch cellist.

The young artist received the applause with persistent modesty.

His admirers were stubborn, however, and he was forced to play again, notwithstanding the arduous length and difficulty of the Saint-

Saens concerto in A minor, which he had just rendered most efficiently.

His encore was "Kol Nidrei," by Max Bruch. The second movement of the Saint-Saens concerto is particularly pleasing, with its graceful themes and pretty dance movements.

Gruppe plays with poetic delicacy. His tones are resonant and piercingly clear and pure. His pianissimo passages are fine and sweet. Gruppe's tones are assisted materially by that marvelously beautiful instrument he plays.

An enthusiastic demonstration of appreciation was made of the splendid playing of Max Zach's orchestra.—St. Louis Republic.

Herr Gruppe, the cello soloist, played the big Saint-Saens number

New Orleans, La.
Galveston, Tex.
Beaumont, Tex.
Victoria, Tex.
Austin, Tex.
Waco, Tex.
Dallas, Tex.
San Antonio, Tex.

Paris, Tex.
Corsicana, Tex.
Wichita Falls, Tex.
Oklahoma City, Okla.
Muskogee, Okla.
Fort Smith, Ark.
Arkadelphia, Ark.

The former tour of Mr. Gruppe in Texas will be followed, as the new bookings show, by another tour in that State. Every school of note as

well as musical organization in this section of the country is interested in this gifted young man and there seems to be increasing demands for him. These demands to hear artists like Gruppe is the most convincing proof of the musical advancement of the Lone Star State. Some weeks ago THE MUSICAL COURIER published press notices which mentioned the successes made by Mr. Gruppe at his concerts in Texas. In addition to these reports, two more clippings from the Journal and Evening Post of San Marcos follow:

The San Marcos Baptist Academy is to be congratulated heartily for giving to the public such a musical treat as that of Paulo Gruppe, the wonderful young Dutch cellist. Mr. Gruppe proved beyond the shadow of a doubt that he is an artist of rare ability. The program embraced all styles of composition, the Schumann concerto was remarkable. The brilliant playing, the depth of tone quality, but above all the intellectual interpretation placed him in the front ranks at once. His rendition showed an originality of conception that was most remarkable and foretells a great virtuoso cellist.

The playing of the "Vito" of Popper was something to stir the coolest critic. It had the fire of youth and the real joy of living. Virtuosity is a tremendous asset, when blended with tenderness and depth of feeling the cellist has the heart strings of his audience to play upon. The magnetic quality of Gruppe's playing is something marvelous, particularly in so young a man. For a mere boy, not in the twenties, to hold those of mature years and critically musical spell-bound is a very unusual thing.

The nocturne of Klengel was a gem, and the "Waltzer" suite of Popper brought down the house. Rhythm and dash drew a tuned passage, clear cut as crystal, through eternity into the spirit of the dance. It is hoped that Mr. Gruppe will consent to a return engagement in the early spring.—San Marcos Journal.

The San Marcos Baptist Academy is indeed coming to the front musically when they give us such an attraction as Paulo Gruppe.

This young artist was a revelation to music lovers. Such a blending of artistic ability is indeed remarkable. Gruppe has everything to work with and the result is a cellist that two countries want to have a claim on. Gruppe's father is a real Dutchman and his mother an American.

This wonderful young artist has the happy blending of the poetic and the sincere in his intellectual reading of the Schumann concerto. The playing of this wonderful composition is the best of all tests of a really fine cellist—tone, technic and a beautiful singing quality. All of these Gruppe showed to a remarkable extent; his tone formation is as clear as a deep silver toned bell. His virtuosity is absolutely startling and then the real sincerity of his true love for music shows depths of feeling most unusual in one so young.

The program shows all styles of compositions and in all from gravely intellectual to the gayest, and the tenderest he was an artist. The playing of the waltzer suite of Popper, as well as the "Vito" was a delight; the careful style, the bubbling spontaneity of youth was all there.—San Marcos Evening Post.



Photo by Haeseler, Philadelphia.

PAULO GRUPPE.

with admirable finish. The three movements are a test in memorization which not many artists are able to overcome. Saint-Saens, while he repeats and repeats, still makes demands by his many modulations. The young man, however, was not to be denied. He played in excellent style, concisely, in perfect time with the orchestra, in perfect pitch. It might, for the sake of neat propriety, have been well not to mention so prominently in the program the price of the instrument on which Herr Gruppe played. This line of information struck a rather provincial note, not exactly in consonance with the high endeavor of a great symphony orchestra movement such as that on which St. Louis' musical world is now embarked.—St. Louis Globe-Democrat.

Between January 6 and February 24, Mr. Gruppe will be heard at concerts or recitals in the following cities:

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KNABE PIANO

MUSIC IN MILWAUKEE.

MILWAUKEE, Wis., December 22, 1910.

The most important of recent events in the local musical world are the three performances which the Chicago Grand Opera Company is giving here. Two weeks ago Milwaukee had "Salome," tomorrow brings "Thais" and next week "The Girl of the Golden West" will be produced. All this is due to Clara Bowen Shepard, whose energy and enterprise have provided Milwaukee with a large share of the music heard during the past several years. A capacity house greeted "Salome," in spite of the sensational reports of Chicago's refusal to permit it and the Catholic archbishop's advice to all Catholics not to see it. The divided Auditorium proved an excellent place for opera, and the sale of seats for the two remaining operas promises crowded houses.

The Arion Club, Daniel Protheroe, director, will give "The Messiah" next week, with the assistance of the St. Paul Orchestra and the following soloists: Lucille Tewksbury, soprano; Jennie F. W. Johnson, alto; Evan Williams, tenor, and Frederick Martin, bass.

Alexander MacFadyen was given a benefit concert last Friday evening in Plymouth Church. Mr. MacFadyen is a former Milwaukeean, and has for some months been in ill health. The program consisted entirely of MacFadyen compositions, and was made up of songs, piano and cello and violin compositions. The songs are becoming well known and are included in the repertory of several well known concert singers. Those taking part in the program were Mrs. William D. McNary, soprano; Katherine Clarke, contralto; Elsa Roehr, pianist; Pearl Brice, violinist; Winogene Hewitt, accompanist; Hugo Bach, cello; Harry Meurer, tenor, and E. S. Thatcher, baritone.

David Bispham, the favorite baritone, gave a song recital in the Pabst Theater on Sunday afternoon, December 4. The audience was enthusiastic, and Mr. Bispham's superb artistry seems to grow broader each season.

Anne Shaw Faulkner and Marx E. Oberndorfer gave their lecture musicale on "Pelleas and Melisande" under the auspices of the Drama Club on the evening of December 10. To those who desired to learn something of the story of the opera and of the style of the music it proved very interesting. Mr. Oberndorfer did astonishingly well in his difficult task of reproducing on the piano some of the Debussy effects.

Arthur Dunham, of Chicago, has assumed the leadership of the Lyric Glee Club this season. The club gave its first concert under his direction last Friday evening, and earned much praise for finished work. Arthur Middleton appeared as soloist.

The MacDowell Club, at its last meeting, presented a program entirely of Christmas music. The club is entering upon a most prosperous season. The list of associate members is constantly growing, and much enthusiasm is shown for the programs. The following was the Christmas program: "The March of the Magi Kings" (Dubois), "The Holy Night" (Dudley Buck), Mrs.

Charles E. McLenegan; Christmas carols, "Tryste Noel" (Bullard), "A Cradle Song of the Blessed Virgin" (J. Barnby), chorus with strings, Mesdames Weaver, McNary, Cafarelli, Romadka, Sanger, Mieding, Reel, Lindsay, Gross, Lyon, Virmond, F. Thompson, Seger, Misses Young, Wright, Koss, Mann, Adams, Brice, Dore, Jirachek, Romadka, Collingbourn, Goll, Mesdames Powell, Rogers, director, Katherine Clarke; "Glory to Thee All Glorious King" (Meyer-Helmund), Mrs. G. R. Virmond; violin obligato, Miss Brice; carols, "God Rest You Merry Gentlemen," "The First Noel," "We Three Kings of Orient Are" (traditional), "The Holly and the Ivy" (Old French), "The Wassail Song" (traditional), chorus; toccata (d'Evry), Mrs. Charles E. McLenegan; carols, "Oh, Little Town of Bethlehem" (Conant), "Holy Night," German folksong, chorus with strings. D.

Kaun to Compose Song for Madame Hesse-Sprotte.

Notable, indeed, has been the success which Madame Hesse-Sprotte has had since her arrival in the Twin Cities a year ago. The honor of singing with the St. Paul and Minneapolis Symphony Orchestras was accorded to her last year and has been extended to her again this year. And now come fresh laurels in the shape of a letter from Hugo Kaun, the great German composer of Berlin, saying that he will set to music the last scene of Grillparzer's "Sappho" especially for this eminent Bohemian contralto. Madame Hesse-Sprotte is not personally acquainted with the composer but he has read of her work and especially of her singing his songs and has received such a favorable impression of her voice and temperament that he has offered to write this music especially for her. Mr. Kaun says that she shall be the first to sing it and that he will orchestrate the "Sappho" scene as well as his other songs which Madame Hesse-Sprotte has sung in the Twin Cities.

The "Mankotonian" has this to say about Madame Hesse-Sprotte's recital there last week Saturday:

Saturday evening, December 19, was a gala occasion in the music life of the Normal School and of Mankato when Madame Hesse-Sprotte, of St. Paul and Minneapolis, assisted by Carrie Zumbach-Bliss, accompanist, appeared in recital under the auspices of the Girls' Glee Club and their director, Miss Fink. Madame Hesse-Sprotte sang the following program:

Aria from Samson and Delilah.....Saint-Saëns
Im Herbst.....Franz
Der Tod und das Mädchen.....Schubert
Verborgeneheit.....Wolf
Der Sieger.....Kaun
Frühlingsnacht.....Schumann
Ah, Love But a Day.....Beach
The Silver Ring.....Chaminade
The Year's at the Spring.....Beach
Woodpecker.....Lehmann
Yellowhammer.....Lehmann
A Birthday.....Cowan

Besides these songs Madame Hesse-Sprotte sang as encores Schubert's "Erl King" (on request), "Spring" by E. Hildach, and a most interesting setting of Stevenson's "Shadow March." All of these songs were sung in the style and with the understanding of a great artist. Madame Hesse-Sprotte's voice is a rich contralto. She charmed every hearer with her splendid interpretation of each song. It is seldom that one is privileged to hear an artist who interprets not only with the voice, but with facial expression, clean enunciation and keen emotional understanding. Her audience was fairly carried through the various moods.

Mrs. Bliss played the accompaniments with sympathy and charm. Normal Assembly Hall was filled to its

utmost capacity by an enthusiastic body of students, musicians and music lovers of the city. All agreed that never had Mankato heard a more satisfactory program.

Cecile M. Behrens, Admirable Concert Pianist.

Cecile M. Behrens, the widely known New York pianist, will be heard in recital and concert before the close of the present season. The musical ability of Madame Behrens



CECILE M. BEHRENS.

has already received the stamp of approval, and she has been compelled to forego engagements in order to fill appointments with her many pupils. Next year, however, Madame Behrens will have so arranged her studio work that she can give a greater amount of her time to concertizing, when her appearances on the concert platform will be more frequent.

After finishing her concert studies under the best masters, including Dr. William Mason, of Boston, Madame Behrens has progressed steadily with her art, because she is never satisfied with her musical achievement, no matter how worthy or excellent it may be. Technic she has in abundance; keen insight into the notation of the composer, and a fine sense for color value.

Such prominent persons in the musical world as the late Dr. William Mason, Wassily Safonoff, Dr. Paul L. Klenger and Reinhold L. Hermann speak in terms of praise and admiration of her ability. Madame Behrens is a sincere, straightforward artist, whose ideas are the best, and whose musical sensitiveness invariably makes every performance an artistic success.

American Music for St. Paul.

ST. PAUL, Minn., December 26, 1910.

Director Walter Henry Rothwell, of the St. Paul Symphony Orchestra, announces an all American program for one of the concerts in February, 1911. He has had the matter in mind for two years and has gone through several hundred American orchestral pieces, at last selecting what he thinks will make an attractive program. While all the numbers have not been definitely decided on, his scheme at the present time includes a symphonic fantasia, an overture by George Chadwick, and two symphonic poems by MacDowell. It may develop that all living composers will be asked to come and conduct their works. Every week for the past two years Mr. Rothwell has received many letters on the subject of American music, also the scores of many orchestral compositions. Seeing that the trend is for American compositions, and being glad to fill a popular demand, he decided on this program, and is making it an all American program rather than distributing it over all the concerts of the season because he believes it will give people a better opportunity to hear and enjoy American music than by giving single pieces on separate programs. HAWLEY.



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BUFFALO MUSIC.

BUFFALO, N. Y., December 30, 1910.

Reinhold von Warlich, basso, assisted by Uda Waldrop, accompanist, gave a song recital in Twentieth Century Hall on the evening of December 14, which attracted an appreciative audience, among whom was Heinrich Jacobsen, of Rochester, uncle of Mr. Von Warlich. Chicago papers describe the young singer as "the logical successor of Dr. Wüllner." The opening number was the Schumann cycle, "Liederkreis," followed by English songs and Scotch ballads, to which was conceded a double encore; also the singing of Heinrich Jacobsen's beautiful setting of Robert Louis Stevenson's "Requiem." A discriminating critic says of Von Warlich's ideas about the Schumann cycle that "they are focused in the emotional relationship of the separate numbers, whose significance is only realized when viewed in connection with the underlying poetical thought of the whole."

The Christmas programs in the Buffalo churches were very fine. The writer, however, heard only the Christmas Sunday service at one, the North Presbyterian on Delaware avenue, under the direction of the scholarly organist, William Kaffenberger, who played for the opening number the grand chœur dialogue by Gigout. During the service West's carol, "In the Field," Gounod's "Hark! What Mean Those Holy Voices?" Shelley's anthem, "And There Were Shepherds," etc., were beautifully sung by the well balanced quartet, Mrs. Walter B. Hawke (soprano), Lavinia Hawley (contralto), George A. Webb (tenor), Gilbert H. Penn (bass.). There were several incidental solos, one duet between the soprano and alto. In Gounod's carol, "Hark!" etc., and Rogers' anthem, "Sing, O Sing," Mrs. Hawke's lyrical voice soared above the others like a joyous lark; her pure intonation and fine diction were extremely effective. Lavinia Hawley has been a member of the choir many years. Other changes occur, but she remains. During the offertory Miss Hawley's alto solo by Harker was sung in a manner which revealed the experienced church singer.

Frances Helen Humphrey is making her annual holiday visit in New York, whither she goes to hear the best music, to impart (upon her return) the experience gained to her class of vocal pupils.

William Jarrett, organist of Westminster Church, a piano exponent also of the Leschetizky method, accompanied by Edward Randall Myer, one of Buffalo's most successful vocal teachers, are spending the holiday season in New York.

On December 18 an organ recital was given in Convention Hall by the distinguished virtuoso, William C. Carl, of New York. A large audience was present, discriminating musicians and students, who greatly enjoyed the following program: Fantasia sonata (Holm), "Meditation" (V. P. Vretblad); organ concerto in A major, op. 7 (Handel), allegro from first organ symphony (Maquaire), andante known as the clock movement (Haydn), fughetta de concert (Guilmant), "The Shepherd's Christmas Song" (De Lange), toccato in C major (Bach), morceau de concert (Silver), dedicated to Mr. Carl. These compositions were a revelation of the scholarly attainments of one of Guilmant's favorite pupils. The popular young baritone, Frank Riley (a Humphrey pupil), contributed two beautiful solos, "It Is Enough" (from "Elijah") and "Out of the Depths" (Campana).

Mrs. Talbot Howe has been re-engaged as solo soprano at St. Paul's Cathedral. Mrs. Henry Weld Newton, another fine church singer, has been in great demand this winter in local song recitals. Both of these charming women would make big successes in professional careers.

On January 1 Dr. Louis Falk, of Chicago, Ill., will give a free organ recital at Convention Hall. Upon the following Sunday many admirers of a former Buffalonian will have the pleasure of hearing F. W. Riesburg, of New York.

The Buffalo Professional and Business Women's League was delighted with the recent recital arranged by Mrs. J. S. Marvin (pianist), assisted by Mr. Marion (cornet); her sister, Mrs. E. L. Jung (pianist), William P. Cour-nall (violin), Edith Thayer (soprano) and Alvah Dutton (tenor). The first half of the program consisted of solos, duos and trios. The second part was devoted to Christmas music. The vocalists' numbers were with violin obligato and piano. The cornetist, Mr. Marvin, was accompanied by piano played by his beautiful and accomplished wife. The president of the league complimented the participants in a graceful speech, stating that this annual recital was eagerly anticipated and always greatly enjoyed.

John D. Beall is meeting with his usual well merited success in his new residence studio, 564 Monroe avenue,

Rochester. Notwithstanding his year's absence in New York, and long illness, his popularity did not wane. Old pupils and new are gladly availing themselves of his thorough tuition. The writer heard last week a fine dramatic baritone of great promise and a young Austrian girl with a lovely, lyrical voice. Mr. Beall's pupils are known throughout this country; successful church and concert singers. He himself is writing songs fully equal in merit to those of Hammond, Willeby and Hawley. Buffalo teachers ought to know them better.

VIRGINIA KEENE.

Ethel Altemus, Concert Pianist.

Ethel Altemus, the concert pianist, will make her second appearance as soloist with the Philadelphia Orchestra January 13 and 14. Miss Altemus has played as soloist in concerts in London, Paris and other European cities. She has also distinguished herself at concerts and recitals in New York, Philadelphia, Boston, Chicago, Washington and Cincinnati. Her previous engagement with the Philadelphia Orchestra was December 21 and 22, 1907.



ETHEL ALTEMUS.

Miss Altemus has been hailed as an "eclectic" player, and, according to her training, she has been correctly described, for she studied four years in Vienna with Leschetizky, and the remainder of her advanced studies were made in Paris with Moszkowski and Breiter and in Berlin with Barth. Miss Altemus has a big repertory and is equally convincing in the modern works as she is in the classics of piano literature.

Flora Wilson Sings for College Women.

Flora Wilson, the soprano, whose many recitals in the West and South this season have been mentioned in THE MUSICAL COURIER, has appeared in some of the concerts wearing the costumes of a Scotch lassie. She has also worn other national costumes to illustrate music of other nations. Friday, December 16, Miss Wilson gave a recital in Pueblo, Col., under the auspices of the P. E. O. Fraternity, an organization of college women, which has branches in every State. The soprano herself is a member of the organization. It was through these college women that Miss Wilson was brought to Pueblo, and they have engaged her for other cities where the fraternity is a power for good in all directions.

Miss Wilson was accompanied at the piano by Orville Wasley. Her program for this date was as follows:

Waltz Song (Romeo and Juliet)Gounod
ObstinationFontenailles
My Sweetheart and IBeach

Winds in the Trees.....Goring Thomas
The Wood PigeonLehmann
LullabyLehmann
Shadow Song (Dinorah)Meyerbeer
Still Wie die Nacht (by request)Carl Bohm
Boat SongHarriet Ware
Ah fors e lui (Traviata)Verdi
A Highland Laddie.....Gilbert
The Lass With the Delicate Air.....Arne
Robin AdairBurns
Annie LaurieAnon
Very Kind to Me.....Harry Lauder
Little Orphan Annie.....Whitcomb Riley
If No One Ever Marries Me.....Lehmann
Good Night, Sweet Dreams.....Bischoff

Miss Wilson.

Miss Wilson sang her Scotch songs in costume and she was received with marked enthusiasm. As usual, she made many new friends and was entertained by the social elite. Some press opinions of Miss Wilson's singing on both sides of the Atlantic read:

Miss Wilson's first number, the aria "Que le Voce," was well chosen and displayed all the excellencies of her voice and method. Four French songs also showed her voice at its best. Three German songs were also sung with great expression, while her diction in Italian, French and German is perfect.—Washington Post.

Miss Wilson pleased us with the singing of English and Scotch airs, for which she has become well known.—New York Press.

The demand for seats at the Plaza was unprecedented. Her wonderful voice and technique attracted society people, as well as artists and students. The concert hall resembled a gala night at the Metropolitan.—New York Herald.

Even Patti or Melba would have been proud of the audience that packed the Columbia Theater yesterday, to hear Flora Wilson.—New York Morning Telegraph.

Miss Wilson is the possessor of a voice of real charm and quality. Her personality was also one that captivates, and the impression she made upon her auditors was deep and distinct. Her tones are faultlessly produced, and with easy grace and finish. Her histrionism is also excellent, and lent a more than convincing note to the recital. Although probably the least pretentious numbers on the program, Miss Wilson scored a big success with the two old Scotch songs, "Robin Adair" and "Within a Mile."—Philadelphia Inquirer.

E in alt was reached with apparent ease and fullness of tone, her voice is a pure soprano of extraordinary range. Sympathy of expression and artistic phrasing makes her singing delightful.—Brooklyn Eagle.

Miss Wilson has natural grace and presence, and a remarkably sweet voice of ample volume. The delicacy of her technique was well shown in "The Shadow Song," the aria from "Traviata," and the waltz song from "Romeo and Juliet." Delightful lyrical songs were Chaminade's "Villanelle" and "The Wood Pigeon" by Liza Lehmann.—Kansas City Star.

The first number was "Que le Voce"—from "Il Puritani," and Miss Wilson's clear, high notes rival those of Tetrazzini. E flat and F were sung with sweet fullness of tone, and elicited a storm of applause.—Daily Mail, London.

The talented American soprano possesses a sympathetic voice of wide range, which she uses with much cleverness. The arias of "Louise" and "Traviata" were repeated at the insistent demands of an enthusiastic audience.—Comedia, Paris.

Bach's "Passion According to St. Matthew" has never yet been performed in Italy, but next spring it will be given at Milan by the Choral Society of Zurich, under Volkmar Andreas.

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NOTICE.

Advertisers who send **THE MUSICAL COURIER** their press notices for publication should send the original notices, as copies will not be accepted by this paper unless accompanied by the originals.

OWING to the New Year's Day holiday, **THE MUSICAL COURIER** will reach its subscribers this week twenty-four hours later than usual.

A CORRESPONDENT signing himself "Leporello" writes to **THE MUSICAL COURIER**: "You have forgotten to tell us how many days it will be until the end of the musical season." You headed us off just in time, Lep.

OPERATIC bulletins of interest last week were to the effect that the Chicago Opera would be continued next season and that Messrs. Gatti-Casazza and Toscanini have been engaged for another year at the Metropolitan.

ANY opera singer who speaks of himself or herself as a "star," belongs to the class of persons who refer to themselves as a "gentleman" or a "lady." Such titles are convincing only when other persons give them to us.

THERE are rumors that the local Musical Union has decided to put up its rates for theaters, concerts and opera as soon as feasible in the light of present contracts. **THE MUSICAL COURIER** is heartily in favor of such a move and repeats its old motto: "Up with the prices!"

In his chatty and picturesque new book, "Massenet and His Operas," Henry T. Finck says that for writing "Herodiade" Massenet and his librettist were both subjected to the "minor excommunication" by the Pope. The popes always have been recognized as excellent critics of music.

FOLLOWING out their annual custom, Italian newspapers announce Boito's opera "Nero" (on which he has spent thirty years) for production in 1911. That makes thirty-one announcements the world now has received, the odd number being due to the year 1887, when two announcements were made.

GRAZ, Austria, has recently given Handel's "Deborah" and the local critic calls attention to the date of the oratorio, which is 177 years old and has never been heard in Graz until now. There are many people in New York who do not know where Graz is; many who do not know who Handel was or is and many who do not know what "Deborah" is and many who do not know what an oratorio is and many who have never heard "Deborah" and many who would like to know when "Deborah" was produced in New York. There is no institution in New York that could produce "Deborah" although Graz (not as populous as a New York Assembly District) has a Singverein that gives many old and new oratorios and cantatas.

In his always interesting and instructive program book of the Boston Symphony concerts, Philip Hale gives this thumb nail sketch of Eduard Lalo, about whom little is known in this country outside of two or three of his works: "Slight in stature, he limped a little as the result of paralysis, which attacked him during the rehearsals of 'Namouna.' He was otherwise of distinguished appearance—fastidious in dress, with a good deal of color in his cheeks, bright eyed, with snow white hair and a white beard and mustache, 'which gave him the appearance of an Austrian diplomat.' His judgment of contemporaneous musicians was spiced with wit, which was at times malicious. He thought unfavorably of much of the music that was heard in the

opera house, but he was not in sympathy with German radical theories concerning the music drama. His temperament was French; he was honest, and he insisted on clearness in art."

MUSICAL critics on the Chicago dailies are to be congratulated for having refused to accept perquisites from a certain individual who is hovering around the Chicago Opera artists and the Auditorium and pretends to be on friendly relations with everybody in the musical circles of that city. Some of the singers believe that he has influence to secure them engagements, and others have been led to think that he can influence the press in their behalf. The critics of the Chicago daily papers have acted in a highly commendable manner for refusing to be identified with such a proposition, and some of their New York colleagues ought to be much impressed by the independence of the Western writers.

IN explaining Berlin's lack of response to his powers as a composer, Siegfried Wagner says: "If I were called Müller or Schwartz instead of Wagner I should have less difficulty." It is nothing less than tragic to think that the only factor which stands between Siegfried and success in Berlin is Richard Wagner. Like little Johnny Horn, he never should have been born. Pierre Lalo, the critic of the Paris Temps, fulminated dreadfully against the son of Richard when that young man conducted some of his own and his father's compositions in the French capital not long ago. M. Lalo counsels Cosima Wagner to advise her son to take up "burnt wood work, tapestry weaving, or anything but music." Regarding Siegfried's conducting, the same critic wrote: "All music that he laid his hand on grew debilitated, lost its color and faded away, and when he was directing it the overture from 'Tannhäuser' seemed to be his own composition."

THE principals cast for the première of Strauss' "Rosenkavalier," which takes place at Dresden, January 25, were very much surprised on receiving their parts to find that it is not a "light" opera but a work as involved as the usual scores of Strauss are. There was some trouble in adjusting matters and getting the singers into a fairer frame of mind. Who would have supposed anyway that Strauss would write an easy going score even if it does cover a humorous subject?—the more the incentive for involving the music. That would be the natural deduction of the Strauss process, logically carried out. Never the minimum; always maximum. Strauss is writing for the hour. He must make the appeal direct at the moment. To write as Mozart did and do that now would indicate a desire to retire. Strauss characters never retire; they die, but they never retire.

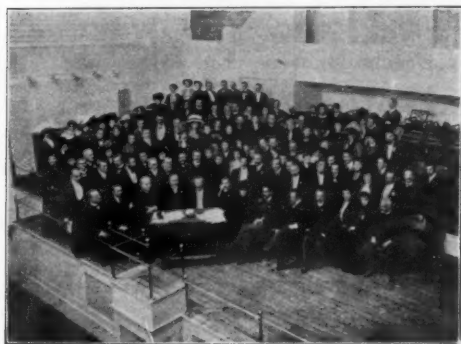
IN discussing the recent strike of the male members of the Imperial Opera House chorus at Vienna, Felix Weingartner states that the forty-six male members receive the following salaries, exclusive of special occasions, averaging 400 kronen a year each; namely, twenty-four get 3,600, nineteen get 2,500 to 2,880, three get 2,060 to 2,400 kronen, and four pupils 1,260 to 1,500 kronen. A krone is twenty cents and this shows an income of from \$1,000 a year down to \$325 a year. Besides this the time not occupied by the rehearsals and performances at the Opera is devoted to outside paying occupations and to service, paid for, at the Court Chapel male chorus, at the Stephan Cathedral and in other churches where male voices are used in the service. This is far better pay than was suspected and it also accounts for the strike. These affluent chorus members could afford to strike, while the members of the poorly paid departments were probably glad that they are living. What would become of the choruses should the principals strike? Has the thought ever come to the strikers?



VARIATIONS

Henry T. Finck approves of my plan to write a beating time—or stops and begins again, and will book on "B Flats in the Fugues of Bach," and says in the Evening Post: "Thus does specialization increase with the advance of civilization. The other day a German professor, just before his death, called his family to his bedside and said: 'I have made a botch of my life, because I have been too ambitious. I gave all my time to the study of the Greek cases. I should have confined myself to the dative case.'"

This illustration comes from Lemberg and represents the scene at the recent Chopin celebration there just before Paderewski delivered his patriotic address to the Polish multitude assembled within the hall. Ernest Schelling, the American pianist, made a hit at Lemberg with his Chopin commemorative recital, but he is not shown on the picture herewith presented. Paderewski is seen seated at the table and revealing an expanse of white collar and waistcoat.



THE CHOPIN CELEBRATION AT LEMBERG.

Writing about the Colonne concerts in Paris, Arthur Hartmann records this in a private letter: "My appearance there will be on December 18. It will be extraordinary if I am not hissed, as there is always a demonstration—though no one takes it seriously. You see, the French are opposed to the concerto form, and therefore do not encourage soloists. The piano with orchestra is more detested than any other combination and the remarks the gallery makes (for there the students congregate and clamor) are amusing and almost unbelievable. There are a few things that still force respect, Mozart, Beethoven, etc., but not extending beyond Schumann. Brahms for Paris—"c'est la barbe," as the slang expression goes. Thus, when Willy Burmester once, years ago, attempted to play a Spohr concerto, the audience would not let him finish. Pierné himself told me so. Attend one of these concerts and you'll never forget it. Take a new work for orchestra—opens promisingly—begins to fall into commonplaces—full cadences, tonics and dominants—and some one will groan—another sneeze—a third cough, a fourth hiss—a fifth yell "Assez, assez"—then one part of the audience tries to check the outburst, and shouts "a la porte—a la porte" (throw 'em out)—thus, Pierné continues

Recent dramas given in New York seem to imply that playwrights are beginning to read the Bible.

Richard Berthing's (Dresden) latest catalogue of autographs and portraits speaks of "Oliver Goldsmith, author and flutist."

"Listen, my children, and you shall hear
About Franz Liszt, this coming year."

Dick Johnson's very touching and poetical confession to Minnie, in the second act of "The Girl of the Golden West" reads as follows, and should be studied carefully by all conscientious devotees of form, metre, and rhyme:

"Let me just say one word,
But not in self-defense:
I am accursed. I know! I know!
But I would not have robbed you!
I am Ramerrez, vagabond by birth:
From the day I was born I was reared on stolen money.
But while my father was living I didn't know it.
My father died just six months ago,
And then I knew!
The only heritage for my mother,
For my brothers, to face the future,
The only thing he left us,
Was a gang of road-agents and robbers!
I took the road. . . .
It was Fate, and had to be!
But then one day I saw you—
From that moment I longed to take you with me, far far away,
And to start a fresh life of honest work,
Honest work and love—
And all the while in my heart
I was uttering a pray'r:
O God, grant that she may never know what I am!
My pray'r, has not been answered!—
Now I've finished."

Arthur Nevin was at the dress-rehearsal of "Koenigskinder" and felt Poignantly moved.

Signor Buzzi-Peccia says that "Koenigskinder" ought to be called "Wagnerkinder."

Hermann Devries, the vocal maestro of Chicago, who, with his charming wife, spent the holiday week in New York, tells the story of an uncommonly stout Violetta, who sang in a Paris "Traviata" performance, and led a Figaro critic to write next morning: "Mme. X. should have died last evening at 11.45 of consumption; we regret to state, however, that the lady's demise was due to gout instead."

Vienna's "Collegium Musicum" announces a lecture by Prof. Julius Major on "A New System of

Scales." Any improvement on the old scale method ought to begin by eliminating all those notes reached only through making the thumb dive under the rest of the hand. What on earth is a thumb for, if it is to spend most of its time substituting for extra fingers with which our wrists ought to be supplied? I move for the thumbless scale.

Russia has the following composers in reserve for 1911: Malichevsky, Pogojeff, Wihtol, Kalafati, Tschérépnine, and Spendiarow.

From Xaver Scharwenka comes the accompanying juvenile sketch of himself with the attached characteristic explanation: "To tell the story of the foot-washing episode pictured here does not take nearly as long as the similar episode in 'Parsifal.' When I was a young man of seventeen, on a certain occasion I was booked to play Mendelssohn's 'Variations Serieuses' at a concert. The day before, as I was about to seat myself at the piano in worthy fashion to do my penance of practice, I became the victim of a severe attack of headache, for which my mother prescribed a hot footbath. In order not to lose any time, I combined the unpleasant musical



"VARIATIONS SERIEUSES."

function with the yet more unpleasant mustard immersion, and took the bath while seated at the piano deep in the labor of tone and technic. That unique moment was the one seized upon by my brother to be made into pictorial permanency, and I consider his sketch a decided success, my portrait being remarkable, and even the cat revealing astonishing family likeness. The picture had disappeared for many years and it was not until my present visit to New York that I rediscovered it."

There is a man in Newark who boasts that he never has heard a symphony, a sonata, or a grand opera. He wears strap boots, woolen wristlets, and long, pink whiskers.

THE MUSICAL COURIER epigrammatist in German, Ludwig Wielich, shakes such as these from out of his sleeve every odd hour or so: "Was ist Kritik? Der im Druck vervielfachte Ausdruck eines vereinzelt Eindrucks."

"Ought all children to learn music?" asks London Musical News. Come, now, Musical News, honestly, ought they?

Puccini was kissed separately by forty of his compatriots before the Lusitania bore him away from

this port last week on the very morning of the day which marked the premiere of Humperdinck's "Koenigskinder" at the Metropolitan. In describing the osculatory scene, the Evening World falls into impious vein:

When the shore bell rang the kissing started. In a body the Metropolitan group charged on Puccini. Like a brave man he met them, with arms extended and lips pouted.

A sound like somebody taking off a pair of wet goloshes in a hurry!

That was Gatti-Casazzi's double kiss, one for each cheek of Puccini.

A sound like Bossie the Brindle pulling her hind foot out of the mud!

That was Amato's fervent salute.

A round like somebody stropping a razor rapidly!

That was Scotti, the basso, putting seven or eight quick ones over.

A series of sounds suggestive of drowning kittens in a well!

That was the minor stars taking their turns.

A succession of sounds like nine thousand hair lipped actors drinking their chowder from the end of the spoon!

That was the chorus men.

A grand medley slashing, crashing, smashing liquid sounds like the waters coming down at Ladore!

That was everybody kicking in at once for a last chance.

Puccini drowned game. He was rescued as he went down for the last time with a low, gurgling cry, taken to his stateroom, pumped out, dried off with rough towels.

But it was a close call.

According to advices from Berlin, Kaiser Wilhelm was the recipient of a congratulatory cable sent him by the directors of the Metropolitan Opera Company after the successful "Koenigskinder" premiere. He is said to have remarked: "Me and Humperdinck are pretty good composers."

A German critic complains that in the opera "Liebelei," Franz Neumann was inspired by such a commonplace object as mocha cake in writing some of his music. The reproach is misplaced. Did not Bach write a coffee cantata?

Overheard in THE MUSICAL COURIER's main office:

Ding-a-ling-ling. Brrrr!

It was the telephone bell.

"Hello!"

"Hello!"

"Is this THE MUSICAL COURIER?"

"Yes."

"I would like one of the editors."

"I don't blame you."

"Eh?"

"What is it you wish?"

"It is a personal matter."

"You must state your business."

"I have made a wager with a friend—"

"That's against the law."

"I know, but it is a private wager. My friend bets that Calvé on a certain occasion sang the role of the page in 'Huguenots,' and I insist that—"

"Hold on. I'll connect you with the betting editor."

"Have you a betting editor?"

"You bet. And also a snake editor, a fighting editor, a lying editor, a horse editor, an embroidery editor, and two editors that wear spectacles."

"Very well. Connect me with the betting editor."

"Sorry, he's out just now. Gone to the Opera to referee the fight between Hunding and Siegmund in 'Walküre.'"

"Isn't there any one else in THE MUSICAL COURIER who decides bets?"

"Yes; I do."

"Who are you?"

"The telephone girl."

"What do you decide?"

"That you'd better get off this wire. It's busy. Try the Police Gazette. They may have time to answer silly questions."

"Do you know any other music paper that I could—"

"There are no others. Goo' bye."

LEONARD LIEBLING.

A FISH STORY.

Following fast on THE MUSICAL COURIER's much discussed editorial of last week ("Those Stolen Scores") came the denouement of the queer and sordid episode which concerned the disappearance of two operatic scores from the total of twenty-five submitted for the Metropolitan Opera House \$10,000 contest: The morning after THE MUSICAL COURIER's thorough analysis of the situation, the missing scores suddenly came to light in the manner described by the New York Times of December 30, as follows:

A bulging bundle under the arm of John Rea, of 226 East Fifty-ninth street, who was walking along Third avenue at 104th street, early this morning, aroused the suspicion of Policeman Donohue. When Rea refused to tell what was in the bundle the policeman took him to the East 104th street station. There Lieutenant Underhill found in the bundle two complete opera scores which had been stolen from an express wagon in East Sixty-third street on Saturday night, while they were in process of transmission from Walter Damrosch to another of the judges who are to pass on the merits of the scores in a prize competition. The manuscripts were said to be worth about \$20,000.

Rea insisted to the police that he has been ignorant of the nature of the bundle. Three men forced it upon him in the afternoon, he declared, threatening him with death if he had told who had given it to him or pried into the contents. He said he was looking for the three men when he was arrested. The police released Rea with thanks, and then proceeded to trail him, in the hope of finding the men who he said had given him the scores.

Lieutenant Underhill first realized the importance of the find when he recalled reading in Monday's Times that two manuscripts of the sort had been stolen. He was returning from a hunting trip in North Carolina when he read of the theft. An examination of the manuscripts corroborated the lieutenant's first suspicion, for on the package in which the scores were contained the name of Walter Damrosch, of 146 East Sixty-first street, was plainly written as the sender.

The package, containing two valuable scores which American composers had submitted in the Metropolitan Opera Company's \$10,000 prize competition for the best grand opera composed by a native American, was stolen on Saturday night out of an Adams Express wagon shortly after it had been entrusted to the company by Walter Damrosch, the composer, one of the judges in the competition. He was sending the package to George W. Chadwick, director of the New England Conservatory of Music, another of the judges.

At first it was reported that all of the scores had been stolen, and that the package containing them might be worth from \$10,000 to \$50,000. The following day it was said that there were only two manuscripts in the package which was lost. The Metropolitan Opera House Company issued a statement saying that undoubtedly each composer had the original score from which the copies submitted were made. It also stated that a committee of directors would open the two envelopes containing the names of the composers of the lost two operas, ascertain their names, and would ask them to have made at the expense of the company new copies of their scores, to be submitted to the judges under the same nommes de plume as before.

THE MUSICAL COURIER cannot afford to waste space or time in any discussion of the story just quoted, for it should tell its own tale to anyone with average intelligence and even a faint sense of humor. The similarity in names between John Rea and John H. B. Rice is too striking to escape notice, and hardly needs any emphasizing on our part. Deep under all this happening is some gruesome mystery, and perhaps it is as well that the real facts in the case never will be revealed. According to his statement, as cited in the Times, John Rea lives around the corner from Walter Damrosch, which should make that gentleman very careful when he receives the rest of the prize scores, otherwise something might happen to them, too.

It is not often that the ecclesiastical fraternity puts itself upon record in the matter of fashion in women's attire so forcibly as the Traer (Iowa) Star-Clipper of December 23 tells about:

"It was absolutely unladylike, not respectable and should be branded as unfit for public appearance," declared Rev. F. C. Gonzales, pastor of the Congregational church in Traer, in his Sunday morning sermon, referring to the evening gown worn by Miss Plumb, of Chicago, in her appearance as soloist before the Monday Club in Traer last

week. "This kind of dress attracts our girls, it arouses the passions of our boys, and makes our work for virtue, uprightness and purity doubly hard," continued the speaker, on one of the most fearless, forceful and sensational sermons delivered in Traer in years.

If the gown worn by one singer so sorely distressed the Rev. F. C. Gonzales, what sensations would that gentle person experience if he saw the "Horseshoe" at the Metropolitan Opera House on a gala occasion? Did the minister of the Traer Congregational Church ever reflect upon one of the Beatitudes: "Blessed are the pure in heart; for they shall see God"?

TRADITIONS AND INDIVIDUALITIES.

Critics are frequently incensed at certain performers because of the way in which the symphonies, sonatas, and other works of the great masters are performed. One might think that the great masters were in jeopardy, and that their fate lay entirely in the hands of the performers. But such is not the case. The mute masterpieces lying silent on the dead paper are like caves that reveal their sparkling stalactite, fantastic stalagmite, cavernous depths, and crystal pools only to the flaring torch of the explorer. No man can see them in the dark.

What matters it to the Mammoth Cave of Kentucky whether it remains in utter darkness, or whether one man or a million carry light into it? Is it not the same cave? The man who sees it in the light of a smoky pine knot will not behold it as clearly as the man who explores it in the glare of a thousand candle power limelight. A blue flame will make it appear strangely cold, and the lurid red of strontium give it a weird appearance. But none of these lights or any other light can change the cave. The tourist who lighted a match in it and exclaimed, after peering about in the gloom for a few seconds, "This cave is a poor affair," would be greeted with jeers. But music critics often behave like this tourist.

Every season we read that some critic found the Brahms sonata, the Bach fantasia, the Berlioz overture "dull." The critic failed to see the size of the cave on account of the poor light Herr Muttkopf threw into it, and straightway blamed the cave, not the match. Then a fire-eating Hungarian conductor rips a Beethoven symphony to pieces, digging out whatever he can find in the trumpet parts, and shedding all his red light on the tympani, or prodigal away at the basses till they rumble outrageously, and the critics say, "Mr. Czardas Magyar showed Beethoven in an entirely new light." Of course he did! He flooded the cave with strontium.

Occasionally a Hans von Bülow comes along with his thousand candle power white light, shows us the exact size of the cave, reveals the proportions, and knocks all the mystery out of it, so that we say, "It is as clear as a field in sunlight." Or perhaps a Polish wizard wafts the witchery of moonlight on the scene, with the blue and purple depths in the outer gloom. But they all pass by and the cave is again in darkness. What does it matter to the cave? Have not the savage with his torch, the early colonist with his tallow dip, and the scientist with his electric arc light wandered into the great cave, wondered a while, returned to the light of day, and then gone the way of all things human? And will not generations after us do the same? To each and all the cave has a different aspect, according as the light is bright or faint, white or tinted, direct, or at an angle. And the works of the great composers are exactly as the cave is. Each performer carries the light of his own personality through the great tone structures of the masters. Some of the torches smoke, some glow with iridescence without flame, some flare with scarlet, or flicker with blue fire. Others again are strong and lusty with the morning sun, or rich and golden like the sunset, or, perchance, magical with pearly moonlight.

Let us not condemn the cave because we cannot see it, but rather give our attention to the light that

is carried into it. And let us remember that new compositions, like newly found and unexplored caves, may fail to interest us merely on account of the poor light the first explorers shed on them, groping their way through strange mazes. With each performer the unalterable old masters always sound different. The great works are not changing, however. It is not within the power of the torch bearer to alter the cave, no matter how eccentrically he may flaunt and fashion his torch. Nor will the stormy passion or neurotic caprice of a thousand performers dislodge one solitary note from the line, space, and measure, where the genius of the composer set it with mathematical precision on the silent paper. The Beethoven sonata which Busoni and Paderewski play is exactly the same work on paper that Hummel and Kalkbrenner knew. A century hence some idol of the hour will dally with the same old notes, rioting in a new rubato, or thundering with unprecedented power, to a chorus of indignation from the older critics who remember the "traditions" of 1975.

CHICAGO has had lots of fun at the expense of its "Salome" scare, and one of the best sallies in the campaign was this versified badinage—even though it rhymes "Salome" with "home":

Mary Garden ere we part,
Give, O, give us more of Art!
Give us once again "Salome";
We will keep the coppers home.
Come back once and show us Art,
Mary Garden, ere we part.

Wiggle, wiggle unconfined,
Cast aside the ties that bind,
Let the low brows knock and pan,
We are with you to a man;
Let the cymbals smite our heart,
Mary Garden, ere we part.

Mary, say not "Art is dead";
Wallow in the catnip bed;
Let the bass drums roll and crash,
Playing wild harmonic hash;
Tell us that Salome will start,
Mary Garden, ere we part.

Mary Garden, we implore
That you spring your art some more;
Though Milwaukee passed the flowers,
Mary Garden, you are ours;
Can we cease to love thee, Art,
Mary Garden, ere we part?

In the New York Morning Telegraph of January 3 there was this description of a recent dinner given to Humperdinck:

The Bohemian Club, an organization of untamed musicians from the jungles east of Lexington avenue, must receive my congratulations for having performed the feat of hospitality of the year 1910. They sent out a number of invitations to a number of distinguished people to meet Mr. Engelbert Humperdinck last Friday, and then made them pay for their drinks. They persuaded Arturo Toscanini to come along and permit himself to be dragged at the triumphal chariot of Engelbert Humperdinck, and then they spent the evening bawling speeches into his ear about German music and German art. They told him how Teutonic art was the finest in the world. They waved the bloody shirt in his amazed face. They paraded the memory of the great German musicians. They revelled in a self-confessed superiority. "New York in music is German," cried they, "and German it shall remain till judgment rises on the blazing wreck of the cosmos." They brought in the Prussian eagles and made them shriek a horrid din in the face of the sensitive and modest Italian. Ferocious orators, specially retained for the occasion, pounded the tables and swept the very star dust out of heaven as they searched for metaphors to describe the supremacy of German art, over all other art, and puny insignificance of all that dared to challenge it. After that matches were served quite free, and guests of great wealth and distinction were not, in all cases, charged for toothpicks.

INSTEAD of trying to show the American railroads how to save \$1,000,000 per day, Mr. Brandeis might put in some of his time showing American musicians how to save anything per year.

1910 NECROLOGY.

A long, sad list makes up the musical necrology of the year 1910, herewith appended, and reminds those of us who are left that the Grim Reaper never ceases in his ruthless task of thinning our ranks and proving that some of earth's children who work hardest write their names in nothing more enduring than water. The fame of a few of the departed ones in 1910 will live beyond their going; as for the rest, this mention is perhaps the last one that ever will come under the eyes of their colleagues. Let us cherish a kindly thought always for our vanished brothers and sisters in art and the lowlier their musical station in life the more keenly let our sympathy go out to them in death as unfortunates too feeble to make themselves heard in the hurrying rush and deafening roar of modern existence. Colleagues, vale!

Adams, Ingram W.,
Allen, Thomas,

Bacon, Frederick Pierce,
Baillie, Clarence C.,
Balakireff, Mili Alexeevitch,
Bartlett, James Washington,
Beach, Henry H. A.,
Bernstein, Sigismund,
Blüthner, Julius,
Boldt, Theodore Henry,
Bourgault-Ducoudray, Louis Albert,
Brancondi, Nicola,
Brevai, Berthem,
Briesmeister, Otto,
Bruning, Louis,

Capen, Charles J.,
Caswell, Albert G.,
Chaminade, Madame (mother of Cecile Chaminade),
Cheshire, John,
Clemens, Samuel Langhorne (Mark Twain),
Colonne, Edouard,
Conterno, Louis,
Coquard, Arthur,
Cossman, Bernhard,
Crawford, Margaret Bowne,
Cutter, Benjamin,

Dellinger, Rudolf,
Demuth, Leopold,
Desjardine, Leon,
Dettmer, Julius H.,
Dow, Anna Granger,
Duzensi, Enrico,
Edwards, Julian,
Elliott, Charles S.,
Ellsworth, Nettie Delphine,

Feltman, Charles,
Fenderson, Ella Cleveland,
Fischer, Rollin Bradshaw,
Fowler, Frederic Ashley,
Fremiet, Emmanuel,
Fuchs, Albert,

Garcia, Pauline Viardot,
Gardini, Carlo,
Geiger, August,
Gianoli-Galletti, Fernando,
Gilibert, Charles,
Grant, Roland H.,

Haberl, Franz X.,
Halir, Carl,
Harper, Avaline M.,
Hartmann, Ludwig,
Haselwood, George W.,
Havemeyer, Frederick Christian,
Hawley, Hiram Lewis,
Heimendahl, Edward W.,
Hitchcock, Thomas,
Hoffmann, Carl,
Hopper, H. G.,
Howe, Julia Ward,

Jacob, Aline,
Jancey, Leon,
Japha, Louise Langhaus,
Jarvis, Harold,
Joseffy, William,

Kaufmann, Caroline,
Kellner, Rev. John A.,
Kennedy, Harding Maxwell,

Lachner, Ferdinand,
Lamperti, Giovanni Battista,
Lenepveu, Charles Ferdinand,
Litchfield, Avonia Bonney,

Loveday, Henry J.,
Lund, Helen,
Lussy, Mathias,
MacDowell, Thomas F.,
Mellet, Jean Joseph,
Missa, Edmonde,
Montague, Louise,
Neumann, Angelo,
Newell, Oscar Mapes,
Newman, Sophia,

Obrist, Aloys,
O'Connell, Michael C.,

Pacini, Giuseppe,
Pilcher, William H.,
Plummer, Ralph E.,
Pozzi, Francesco,
Prondville, Jean Paul,

Ravogli, Sofia,
Reed, Clarence Eugene,
Reinecke, Carl,
Riesberg, Katherine Weiler,
Riker, Emma Mary Moore,

Saar, Louis,
Sanford, Samuel Simons,
Schneider, Karl G.,
Schorcht, Hermann G.,
Scott, Lucy,
Serrano, Carlos de,
Slayton, Henry L.,
Smith, Chester E.,
Souvestre, Auguste,
Spall, Michael,
Stanley, Elsa G.,
Steinhausen, Frederick Adolf,
Strauss, Josephine Pacherr,
Sutter, Anna,

Tetzel, Lorenzo Henry von,
Thallon, Robert,
Thomas, Mme. Ambroise,
Trenckler, August,
Ugalde, Delphine,
Usgilio, Emilio,

Waddy, William Cuthbert,
Weber, Johann Franz,
Weckerlin, Jean Baptiste,
Wells, Fitz Thorpe,
Wertheim, Julius von,
Whitcomb, Frank Dexter,
Whitney, Myron W. (Sr.),
Wilcox, Sherman T.,
Wilde, Hiram,
Wilhelmj, August (father of the late violinist),
Woehning, Paula,
Woeltge, Albert,
Woeltge, Mrs. Albert,
Wood, David D.,
Woodbury, Carol Mellish,

Zerrahn, Carl (died December 29, 1909).

EVERYBODY swore off or resolved something on New Year's Eve. A message received by our wireless station from the broad bosom of the Atlantic, across which Puccini is speeding Europewards, tells that he has sworn off writing Americanized Italian music to the Italianized American librettos. Local vibrations bring the welcome news that some of the German singers at the Metropolitan Opera House have resolved to sing.

IN the Boston Globe of recent date we read this: "So his mother intends making a pianist of him?" "Yes." "Who is to be his master?" "She hasn't got that far yet; at present she is merely just letting his hair grow." We always were very fond of that merry jest ever since it first appeared in our "Variations," crop of 1903.

THE San Francisco Board of Supervisors suggest their intention of presenting Madame Tetrassini with a loving cup or medal as the outward and visible sign of the city's thanks for Tetrassini's remarkable open air concert for the multitude on Christmas Eve.

TEN years of the twentieth century have gone; what will the next ninety years bring forth in music?

JANE OSBORNE-HANNAH WITH CHICAGO GRAND OPERA COMPANY.

Jane Osborne-Hannah, the soprano, went to the Chicago Grand Opera Company from the Metropolitan Opera Company of New York, with which she is still under contract. She is an American girl who has made rapid progress in opera. Her home is Chicago, though she is a member of the celebrated Randolph family of Virginia. As a soloist she is known to thousands in the West, for she has been heard many times in concert and oratorio. She prepared herself for a career in grand opera by studying under the immediate supervision of Arthur Nikisch. She was later engaged by this celebrated teacher and conductor as the leading soprano at the Leipsic Opera. There she sang for three years, appearing in nearly all the Wagnerian operas and singing the leading soprano parts in a number of Italian works. At Leipsic she created the title role in Puccini's "Madama Butterfly," and sang it more than thirty times. Before leaving Germany Madame Osborne-Hannah was heard by the Emperor and Empress, both of whom personally congratulated her upon her success.

At Covent Garden, London, she sang three times before the late King Edward and Queen Alexandra. Last season this talented young singer left Europe to return to America as a member of the Metropolitan Opera Company. She went to her home city as one of the most valued sopranos in the company that bears the name Chicago. After her season with the Chicago company Madame Osborne-Hannah will fill several engagements with the Metropolitan, singing leading roles.

THE MUSICAL COURIER has published many of Madame Osborne-Hannah's press notices. Today two more are appended:

Up to date it has remained the happy fortune of this organiza-

tion to advance its greatest artistic triumphs through the medium of gifted Americans, and it was interesting to observe that the new cantatrice, Jane Osborne-Hannah, was a most attractive member of this accomplished sisterhood of song. Her characterization of Madame Butterfly is well known throughout Germany and has won the critical esteem of that music loving public, but this was her first representation in her native land and she had reason to feel gratified over her reception last evening, with many curtain calls to her credit. She is a pleasing Butterfly and reveals the intent of the drama without superfluous pantomime—in fact, her reliance is to make the music the significant spring for action, although the histrionic values were deftly touched.

Madame Hannah's voice has beauty of tone and much technical skill of production to recommend for revealing Puccini's music and not disguising any defects by enigmatical action. Her defining of the role is simple and direct and realizes many of its values in the complicating details of the joys of life in a land of sunshine and love, the pathos of its loneliness and the tragedy of the sad awakening. The sincerity of the singer revealed these phases fully as much through the colorful and meaning tone as direct action—all the depth of feeling seemed to be back of her vocalism to make the sentiment poignant, moving and potential. Her Cio-Cio-San was not only an interesting and picturesque personage, but she invested the role so well through her musicianship that she won the approval and enlisted the sympathies of her audience to a marked degree.—Chicago Daily News, December 8, 1910.

Jane Osborne-Hannah, the Chicago soprano, appeared as the heroine of "Madama Butterfly" at the Auditorium last evening. Upon witnessing Mrs. Osborne-Hannah's performance it was easy to understand why she had been chosen to create the role when the opera was brought out in Leipsic, for she gave an excellent exhibition of vocal art, by far the best of any she has yet given in Chicago. Her voice was genuinely affecting in its purity and while she has formerly been subject to commendation for its richness and fullness, there was an added thrilling quality in it last night such as she has not given evidence of in her other roles. The several diverse elements of the character she was portraying, Cio-Cio-San's loyalty, affection, devotion and bravery were illustrated in her singing in a highly artistic manner.—Chicago Journal.

SOMETHING ABOUT HEINEMANN.

Alexander Heinemann was born in Berlin at No. 1 Ross Strasse and was officially baptized with the name of Alexander Ludwig Tieck Heinemann. Ludwig Tieck? How did the artist receive the name of the German romantic poet and celebrated translator of Shakespeare? It would not be uninteresting to learn the reason for the adoption of this celebrated appellation. Heinemann first saw the light of day in the same room in which one hundred years before stood the cradle of Ludwig Tieck. On the day that Heinemann came into the world a deputation arrived from Leipsic to view the historical birthplace of the great poet. Father Heinemann, who had just been presented with our Alexander, made it clear to the deputation that there were reasons why they could not view the chamber they had come to see. The head of the committee informed Heinemann, Sr., that they had come to affix a tablet to the house in honor of the poet's one hundredth birthday. The daughter of Tieck, who later heard of the birth of Alexander Heinemann just one hundred years after that of her famous father, presented the future young singer with a picture of Ludwig Tieck and dedicated it as follows: "To the Little Ludwig Tieck and May God Bless and Protect Him in Mind and Body."

When young Heinemann had finished school his father destined him for a commercial career without, however, consulting the son in the matter, who had no love for business. During the last few years of his study period he had been taking violin lessons and felt that he would rather follow the musical career than any other. The usual contention arose between paternal insistence and filial inclination and (as is the customary manner) the victory went to the son. Alexander was allowed to become a musician and at the instance of his uncle, a very capable violinist, the young man went to Aschersleben, where he became a pupil of a local musician. The consciousness that he had obtained his dearest wish was one of the greatest rewards which the student could have had during the hard and mechanical period of his studies in the little German city. Often he had to trudge through the country in deep snow in order to play for the peasants and thus earn enough to pay for his lessons. Several times it was necessary for him to go back to town the same night on foot, for there were no railroads in those days in that part of the world. The strong will and stronger ambition of the youth conquered all these obstacles; he practised diligently and it was not long before his teacher recognized the great talent and iron determination of his disciple.

When there was nothing more for Heinemann to learn in Aschersleben he returned to Berlin in order to receive his finishing course there. A lucky chance enabled him on

a certain occasion to sing for his former teacher, a chorus director, Friedemann Baruch. The experienced musician was exceptionally surprised at the young and fresh voice of Alexander, and at once advised him to cultivate the vocal career. No sooner said than done. Madame Jenny Meyer, who at that time was the head of Stern's Conservatory, tried Heinemann's voice, and accepted him at once as a pupil. With the utmost enthusiasm the young singer began his studies with the great instructress, until he was compelled to give up all musical endeavor for three



ALEXANDER HEINEMANN.

years, owing to an attack of inflammatory rheumatism, one of the souvenirs which he carried away from Aschersleben as a result of his nocturnal wanderings in the snows of that region. During Heinemann's period of retirement Madame Meyer died and he continued his studies at the same school under Adolf Schulze.

Heinemann gave his first Berlin concert in 1897 at the Singakademie and achieved tremendous success with his very first song. He never has failed to strengthen the impression made then at all his subsequent appearances in the

German capital. The honor fell to his lot of being selected as the chief teacher of song at the Stern Conservatory, and he held that position for eight years, during which time pupils came from all parts of the world to study with him. Of recent years Heinemann was compelled to minimize his efforts in the pedagogical field, owing to the wide extent of his travels in foreign countries, where the demand for his services grew from year to year. Such trips took him to Austria, Hungary, Denmark, Sweden, Norway, England, France, Holland and, finally, to America where he now is celebrating triumphs equal to any he ever received abroad.

Heinemann is the proud possessor of many decorations and orders, including the celebrated gold medal for Art and Science. Some years ago he was made chamber singer to the Duke of Anhalt.

Among the recitals to be sung in this country by Heinemann during the months of January and February will be these: Chicago, Milwaukee, St. Louis, Kansas City, Cleveland, Dayton, Richmond, Ind., Cincinnati, Charlotte, Savannah, Augusta, Jacksonville, Tampa, Miami, Orlando, De Land, Fla. Also in Boston, Milton, Mass., New York, with the Volpe Orchestra, and with the Rubinstein Club at the Waldorf-Astoria. Arrangements are being completed for Mr. Heinemann to make an extended tour on the Pacific Coast.

Americans Sing Pierne's Music.

A number of resident singers—all Americans—added much to the recent performances of Pierne's work, "The Children of Bethlehem," in Carnegie Hall. The work, which has been described as "a musical mystery," illustrates the coming of the Saviour and finally his birth in the stable at Bethlehem. The work was tried in oratorio form two years ago, but it made no impression on the American public. This winter the New York Symphony Society brought it out with scenery and the appropriate costumes. The poem is by Gabriël Nigond. The cast for the two performances week before last and Thursday afternoon of last week follows:

The Virgin	Florence Mulford
The Star	Elizabeth Dodge
Jeannette	Hulda Lashanska
Nicholas	Edna Showalter
Babette	Beatrice Bowman
The Ass	William Wheeler
The Ox	T. H. Burleigh
A Herdsman	E. A. Jahn
A Celestial Voice	Three Magi, Attendants, etc.

Pierne's music, like that of Debussy's, is unlike the works of other Frenchmen. It is not melodic, and yet the ear is held under a spell by the charm of the peculiar intervals. The story of "The Children of Bethlehem" is of course the old story narrated in the New Testament. The scenes which later gave the world its festival of Christmas open with children singing and playing at the foot of the Bethlehem hills. The children see the "Star" and are held captive by its singing of "The Messiah." These opening scenes were beautifully sung and acted. Miss Bowman and Miss Showalter particularly distinguished themselves. Miss Bowman disclosed much grace and skill in acting, besides revealing her brilliant voice. Miss Showalter, too, is a clever actress and her voice was at its loveliest. These two young singers belong in some opera company.

Madame Mulford sang the music of the Virgin in the second act with deep feeling and with a voice of rich coloring. This artist proved herself well equipped to enact the spiritual character. Every movement was dignified and uplifting.

A feature of the performance last Thursday which did something to destroy the illusions of Pierne's score and the realistic stage pictures was the singing of choir children between the acts. Their hymns included the Portuguese setting for "Adeste Fidelis" and other tunes, which all belong to a different school. Instead of pleasing the artistic sense, they served merely to create an inartistic medley, and that is always out of order before a cultivated New York audience.

Prominent Lesley Martin Pupils.

Lesley Martin, voice specialist, numbers prominent singers and singing actors among his pupils. Among them is Andrew Mack, well known, and Gertrude Hutcheson and Mabel Wilbur are singing the title role in "The Merry Widow." John H. Stubbs has regained a lost voice under the Martin method of instruction. All these are in various prominent companies, heard on Broadway and on tour. Mr. Martin is also training an American singer, whose name is not yet to be divulged, as the first to sing "The Girl of the Golden West" in the metropolis in English. Matrimony has changed the name of his pupil, Suzanne Baker, to Suzanne Baker Watson. Altogether, in the comparatively brief period of Mr. Martin's activity here he may be well satisfied with the position he has won as an acknowledged vocal authority.

THE PREMIERE OF "KOENIGSKINDER."

America's second real operatic premiere of consequence took place last Wednesday evening, December 28, at the Metropolitan Opera House, when Engelbert Humperdinck's "Koenigskinder" was produced with this cast:

The King's Son	Hermann Jadlowker
The Goose Girl	Geraldine Farrar
The Fiddler	Otto Goritz
The Witch	Louise Homer
The Woodcutter	Adamo Didur
The Broom Maker	Albert Reiss
Two Children	Edna Walter, Lottie Engel
The Senior Councillor	Marcel Reiner
The Inn Keeper	Antonio Pini-Corsi
The Inn Keeper's Daughter	Florence Wickham
The Tailor	Julius Bayer
The Stable Maid	Marie Mattfeld
First Gate Keeper	Ernst Maran
Second Gate Keeper	William Hinshaw

Conductor, Alfred Hertz.
Stage Manager, Anton Schertel.
Technical Director, Edward Siedle.

Much less newspaper heralding and press agent activity preceded "Koenigskinder" than had marked Puccini's "Girl of the Golden West," and that circumstance is greatly to the credit of the German composer, who came here unaccompanied by his publisher and avoided all premature interviews, preferring to let his music tell its own story.

Humperdinck apparently is not a man of many operas, for he has reached the mature age of fifty-seven and, including "Koenigskinder," only three of his works for the stage come within the memory of the casual musical person, the other two being "Hän-

sel und Gretel" and "Heirat Wider Willen." In "Hänsel und Gretel" Humperdinck revealed all the advantages as well as all the limitations of his style, and since the launching of that popular opera he has not departed appreciably from the pathway he marked out for himself then. A disciple and practically a pupil of Wagner, official copyist of his scores, and even assistant orchestrator to the master where mere mechanical "filling in" and "expansion" had to be accomplished, it is no wonder—and no matter for reproach—that Humperdinck fell into Wagner's methods of musical expression and became so saturated with the great man's instrumental and harmonic idioms that they naturally formed also the younger composer's medium of utterance when he fell to writing operas of his own. With a musician of Humperdinck's gentle talent, the process was inevitable, and it has been employed in his scores with such good taste and with such suave mastery that neither Wagnerians nor non-Wagnerians felt justified in opposing the principle as practised in "Hänsel und Gretel" and combined with a melodic background based on simple melodies of folk tune transparency and directness.

Lest there be any misapprehension regarding Humperdinck's tendencies in his latest opera, this review will state at the outset that its plans and specifications are substantially the same as those of "Hänsel und Gretel"—the melodies are of pronounced simplicity in intervallic and rhythmic structure, they serve as motifs used in the recurring and distinguishing Wagnerian manner, the orchestration is

filled with chords and progressions to be found in "Parsifal," "Meistersinger," "Siegfried" ("Waldweben") and the other "Ring" operas; the libretto deals with fairy material, children (albeit older than those in "Hänsel und Gretel," and unknowingly touched with budding adolescent passion), a witch, and scenic surroundings of forest perspective—that Deutscher Wald at whose mere mention the thought of accumulated romance and mystery within its depths makes every Teuton worthy of the name sob with naive emotion. At least, so an estimable literary observer once told the world.

"Koenigskinder," as every one knows now or should know, was originally a play adapted freely by "Ernst Rosmer" (Frau Bernstein, wife of a Munich lawyer and daughter of a celebrated Wagner litterateur) from several northern legends and fairy tales. As a dramatic work "Koenigskinder" had much success on the Continent, in England and in America, owing to the fresh charm of its story and of the two characters, the Goose Girl and the King's Son, who form the chief protagonists of the fantasy. Some critics tried to read deep allegorical meaning and symbolic undercurrent into the simple plot and straightforward dialogue of "Koenigskinder," but there is no real authority for such an interpretation, and most of the thousands of persons who have witnessed and enjoyed the play did so entirely unconscious that they were absorbing "inner significance," "abstruse truth" and similar awesome things existing chiefly in the minds of pedants and pundits who cannot see the obvious in groping behind it for dust and

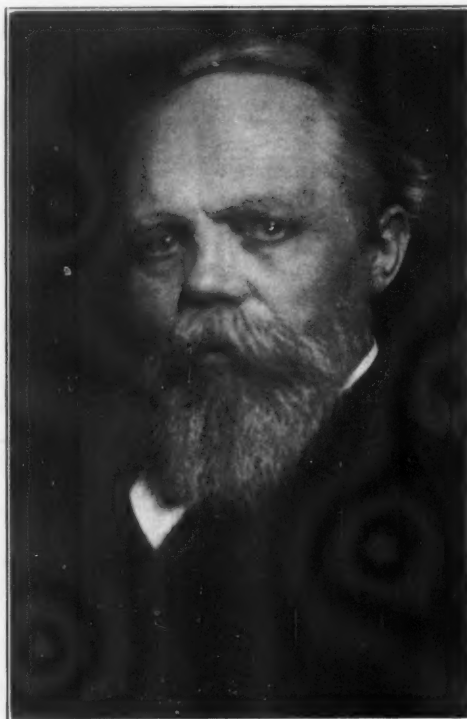


THE MEETING OF THE ROYAL CHILDREN. ACT II, "KOENIGSKINDER."
(Geraldine Farrar and Hermann Jadlowker.)

cobwebs. In its latest form, as an operatic libretto, "Koenigskinder" has been made even more direct in plot and dialect, through the excision of much detail which was necessary in the spoken piece. It seems hardly necessary, either, to remind musical readers that Humperdinck wrote incidental music for the original "Koenigskinder" drama. According to his own statement, he has transplanted much of that material into his present operatic score, making such modifications, changes, additions and transformations as he deemed necessary for his newer purposes. Told in narrative, this synopsis of the libretto will do for the uses of the present screed:

"The curtain rises on a forest landscape. The center of the stage is filed with tall, typical German fir trees, while in the rear a thickly wooded mountain rises to heights whose snowy apex glistens far off in reddish golden reflection from the summer sun. A tiny hut, an old fashioned well and a raised bank covered with moss and wild flowers take up the foreground of the stage. To the right (viewed from the spectator), stretched out amidst the flowers lies a vision of a lovely young girl, wreathed with her long golden hair, and singing to herself as she fashions a crown of tender white blossoms. Near by a flock of geese pecks unconcernedly at its food on the ground. The girl finishes her song and arises. She is the Goose Girl, as we find out a moment later, when the Witch comes limping out of her hut and berates the singer for a lazy chit of a good for nothing. The hag sets the fair young creature to kneading a loaf of bread, and after the completion of the task informs her that the incantation spoken over the doughy mass has caused it to become poisonous for the one that shall eat thereof. Chortling wickedly the old 'un goes off to market. The girl dons her wreath, gazes into the well, and on seeing her mirrored image sings with innocent rapture, 'How beautiful am I.' In the midst of her song the Goose Girl is surprised by the King's Son, who, tired of royal rank, has gone off to seek real adventure and romance in the wide, wide world. On a stick he carries a bundle containing his crown. The Goose Girl stares at the intruder in entranced astonishment, for it is the first male youth she ever has seen. They drink together at the pump, they babble sweet nothings, their eyes meet, then their hands, and finally their lips. A prolonged love duet follows. The King's Son bids the Goose Girl follow him and offers her his crown. She spurns it and asks only his love,

for she has her crown of flowers. They struggle for its possession and the blossomed garland breaks. The Goose Girl is sad, but her impetuous lover consoles her with the ardor of his plea that they leave the forest together and fly from her 'grandmother,' as the girl calls the Witch. However, a spell cast by that evil person holds the young captive fast and she cannot find it in her power to accompany the King's Son. Not understanding the Goose Girl's



ENGELBERT HUMPERDINCK.

reluctance, the fiery swain puts it down to fickleness and storms away angrily, leaving his crown behind him. The Witch returns and notes the Goose Girl's strange manner and flushed cheeks, and finally forces her to confess that she has seen the King's Son, but the sly maid says nothing about the crown that she has hidden in the bushes. Enraged, the Witch drives the Goose Girl into the hut. The Fiddler (Spielmann), the Wood Cutter and the Broom Maker put in an appearance. They are from the nearby city of Hellabrun, and have been sent by the citizens to seek

counsel of the Witch, for the King's Son who was to rule them has run away. 'After the stroke of twelve tomorrow noon,' answers the Witch, 'whosoever be the first to enter your city gate, is in truth your ruler.' The Goose Girl peeps out from the hut and the Fiddler spies her. After his companions leave the Fiddler forces the Witch to bring forth the Goose Girl, and promptly proceeds to question her. 'What?' roars the good man, after he has heard the Goose Girl's answer, 'she your grandmother? Ha! ha!' The Witch tells a fanciful tale, from which it appears that her charge may be either a stolen princess or the daughter of the public executioner. The Fiddler divines that the child is of royal birth, and, putting to rout the evil spell of the Witch, he goes forth with the Goose Girl to search for the King's Son.

"At the opening of the second act we see the big square in Hellabrun. The populace is in festive garb and mood. Episodic snatches of scenes take place at the tavern tables, brawlers squabble, children dance and play, and wenches gabble and gossip. The King's Son enters, who without his crown is repudiated by the people and made to serve as a swineherd. Our friends, the Broommaker and the Woodcutter, reveal to the townspeople the edict of the Witch. The King's Son once more asserts his rights, but is mocked and jeered at, and when he finally draws his sword in desperation, the crowd sets upon him and is about to misuse him when—Boom, Boom! Clang, Clang! Ding, Ding! Dong, Dong! Twelve peals in all are sounded by impressive cymbals with appropriate orchestral accompaniment. The heavy gates are swung open, revealing an idyllic meadow perspective flooded with glorious sunlight. Framed in the dark portals of the entrance stand the lovable Fiddler and the Goose Girl. A heavenly smile illumines her features and on her golden hair shines the crown of the King's Son, while clustered around her feet are the poor little geese whom their mistress did not have the heart to desert. The crowd gasps in utter surprise which quickly changes to fury when the King's Son rushes forward and proclaims the Goose Girl as his queen. A swineherd and a goose girl for king and queen! The multitude is furious. The Witch has deceived and mocked them. The enraged Hellabruners charge upon the Goose Girl and the King's Son and drive them out of the gates and away from the city. The stage is deserted, and there remains in the square only a tiny tot who weeps bitterly. The Senior Councillor passes by. 'Why dost weep?' he asks the child. 'I weep for the King's Son and his bride,' answers the little one, and a strange gulp clutches the listener's throat as the curtain descends.

"In Act III, the opening forest scene is shown again, but buried now in the deep snows of mid-winter. The Fiddler, grieved to the heart, has left Hellabrun and lives alone in the deserted hut of the Witch. The Goose Girl and the King's Son have gone, no one knows whither. The children of the town, led by the Broommaker and the Woodcutter trudge out to the forest and in a song appeal, delivered by a very youthful girl-soprano, beg the Fiddler to return to them, play his sweet tunes as of yore, and help them find the Koenigskinder. Led by their beloved friend they go into the woods to seek the lost pair. Now the two villains get their innings and they enter the hut to steal whatever is available. Staggering down the snowy mountain-path come the King's Son and the Goose Girl, freezing, wretched, penniless, starving. The boy carries his fainting partner to the same bank where first we had seen her, happy, care-free, in Act I. He knocks at the door of the hut and begs for bread, but is refused brutally by the thieves within. The Goose Girl tries to revive her sweetheart's drooping spirits. 'See,' she cries, 'it is not cold. I take off my shoes. I shall sing and dance for you and make you happy.' The poor waif goes through a delirious dance. The Goose Girl breaks down



THE CHILDREN PLEADING WITH THE FIDDLER. ACT III, "KOENIGSKINDER."
(Otto Goritz at the left.)

half-dying, and suddenly the agonized King's Son remembers his crown, wrapped in a handkerchief, and carried faithfully through all their wanderings. He resolves to give his crown for bread to save the Goose Girl and in spite of her sobbing protests, he offers the golden circle to the inmates of the hut in exchange for a loaf of bread. It is the poisoned loaf which the Goose Girl had made with her own hands. The children eat greedily, and fired with roseate dreams of a happy future, they declare their love for each other, sink into a delirious state of ecstatic happiness and die wrapped in each other's arms. The Fiddler and the children return, find the dead son and daughter of royal blood, and make a litter of boughs in which to carry them to the tombs of their kingly ancestors. The Fiddler sings a lament as the mournful procession moves away up the desolate hill."

The pathos of the foregoing story, which has been cited so fully in order to show exactly what opportunities were offered the composer, must be apparent to any one who has an iota of imagination and a speck of sympathy for humanity. Whoso loves children, cannot help but love the play "Koenigskinder." It is no wonder, then, that Humperdinck felt himself attracted to the story, for from accurate descriptions of the man, we know him to be shy, modest, gentle, and of an exceedingly child-like and affectionate disposition, with a large love for his fellows and limitless trust in all of the human race. The legendary character of the libretto, its Wald locale, and the presence of the Witch and the Spielmann were sufficient incentive to warrant the retention of the folk-lore style in melody which Humperdinck had utilized so successfully in "Hänsel und Gretel." As to the method of orchestral treatment, there never could have been any doubt in the composer's mind. Wagnerian he was bred and Wagnerian he will be always, both because of his training and his inclination, but he has managed to retain in his instrumental speech something of his own reserve and diffident refinement, and in consequence the Humperdinckian orchestral pictures tactfully evade the brutalities, the violent contrasts, and the unadorned sensualism which Wagner oftentimes deliberately sought. Some firebrands in the Strauss camp have attributed Humperdinck's artistic reticence to lack of imagination—"Schulmeister" they call him. That is not a question which can or need be determined offhand. Imagination is a relative conception, and Humperdinck's admirers could retaliate justifiably by turning identically the same charge against Strauss. If "Schulmeister" be meant to imply that Humperdinck is a man of narrow ideas and of pedantic impulses, the term is misapplied; if, on the other hand, it signifies that he is a true master of music, a man of real learning and possessed of the conservatism of culture, then indeed the composer of "Koenigskinder" is very much of a "Schulmeister." He need never fear the deep damnation of being called academic, for there is too much Wagner color in his music for that, and at times it reflects such poignant poesy that the tonal utterance clearly is the result of elemental emotion. Such moments are the introductory song of the Goose Girl, her very lovely refrain, "How Beautiful Am I," when she gazes at her reflection in the well, the love music accompanying the young pair's plighting of their troth, the singing of the children (notably the little girl's "O Spielmann" appeal in Act III) all of the Goose Girl's music in Act III, and the Spielmann's lament just before the finale of the opera. Any one who could sit calmly through all those episodes and remain quite unmoved comes close to being fit for Shakespeare's treasons, stratagems and spoils—to say nothing of "Salome" and "Elektra." The Spielmann's lament, by the way, is the logical finish of the opera, and nothing is gained by the purely theatrical effect of lighting up artificially the bier of the royal children and having it borne off up the mountainside. The Goose Girl, the King's Son, the

Witch, the wicked Broommaker and the Woodcutter, the Spielmann, and even inanimate objects, all have their characteristic motifs in "Koenigskinder," and these are manipulated orchestrally in meaning polyphony to follow commentatively the action and emotional ramifications of the story. Extremely expressive are the bits descriptive of the Goose Girl's broken garland of flowers—harp glissando, pianissimo, in the manner of Melisande's ring episode—the entrance of the grotesque villains, the good natured raillery of the Spielmann, the narrative of the Witch—"im Balladenton"—and the mingled melodies of the finale in Act I.

Somewhat barren musically is the beginning of Act II, but a glance over our libretto résumé will show the reader that the composer here was left in the lurch by his partner, for there is no drama, no conflict of will or emotion, and consequently the orchestral obligato of necessity grows fragmentary and estranged. In Act III the book and the music are reunited and there comes never a halt or even a hindrance in the development of the work as a whole. The motifs of Act I pass by in review, as altered however, as the white mantled landscape which now takes the place of the deep summer scene shown in the beginning. Humperdinck, in the sad episode of starvation, pain and ecstatic reunion in death, catches the true Wagner trick of making the same melodies that sprang out of blissful exaltation do service in depicting the most woeful despair. It all is a matter of color, accent and rhythmic application. There is no gainsaying the fact that the dance of the Girl, the delirious dreams and the duet following the eating of the poisoned bread, and the affecting epilogue of the Spielmann moved the audience to tears and kept them in lachrymose unsettlement until the fall of the final curtain.

Nothing more sincerely touching has been written in all opera than the pages with which Humperdinck leads up to the climax of the Spielmann's grief, and that gripping third act is bound to insure the lasting success of "Koenigskinder" if wise changes be made in the opening half of the middle act. From first to last, however, Humperdinck's score is a shining example to some of our modern orchestral manipulators, in fluency of writing, euphony of expression and transparency of workmanship.

Of the cast, the chief honors go to Geraldine Farrar, who looked very beautiful as the Goose Girl, acted with real charm and sang better than she usually does. Furthermore, she exercised wonderful control over the flock of real geese which shared the

stage with her in Act I and during the exceedingly picturesque moment in Act II, when the Hellabrun gates swung open. Hermann Jadowker, as the King's Son, was hampered by a facial makeup which caused him to appear too old, and his movements also lacked the freedom and elasticity of youth. His demeanor throughout was much more suited to the vague Pelleas than to the very definite King's Son. Jadowker's singing, however, revealed musical taste and intelligent delivery, with some limitations as to tonal volume. Albert Reiss and Adamo Didur were unreservedly excellent in their serio-comic roles. Otto Goritz surpassed himself and surprised his severest critics, who always had thought him a capable actor but not a particularly appealing singer. In Act III he rose to impressive heights in his voicing of the lament. Louise Homer lent character to the figure of the Witch, and sang with the required nasal timbre, which may have been the reason why her German was unintelligible. Edna Walther, the child soprano, displayed amazing talent for one so young. Her age is twelve, say the enthusiastic press confessions. Alfred Hertz seemed strangely subdued in the presence of the composer, and as a result his orchestra observed a proper and very agreeable scale of dynamics and had a chance to devote itself carefully to nuance and tonal quality.

In point of scenic investiture, nothing finer than "Koenigskinder" ever has been seen at the Metropolitan, and all three acts are marvels of picturesque illusion, for which Signor Gatti-Casazza deserves the warmest commendation from the patrons of the institution.

A hearty and genuine ovation followed the presentation of "Koenigskinder" and testified to the affectionate esteem in which the kindly Humperdinck is held in our town.

Mary Jordan in Scranton.

The contralto, Mary Jordan, sang last week at the service of the Guild of Organists; tonight she sings songs by Kroeger at the Manuscript Society concert, National Arts Club. Some time ago she appeared as soloist at a Welsh concert at Scranton, Pa., and quoted excerpts from two local papers read:

Mary Jordan satisfied the audience in greater measure than had been promised. Her rich contralto voice was heard in all parts of the large room, both when singing soft, low tones, and at the other extreme. . . . She sang in magnificent voice, "Liebe Signor"; she was encored and sang "Tis a Dream." . . . Her work and stage appearance were magnificent.—Scranton Republican.

Madame Jordan sang with magnificent voice an aria from "The Huguenots" and was encored.—Scranton Times.



THE FIDDLER FINDS THE ROYAL CHILDREN DEAD. ACT III, "KOENIGSKINDER."

Fornia Wins New Laurels as Leonora.

Rita Fornia sang the role of Leonora in "Il Trovatore" at the Metropolitan Opera House week before last and she added new laurels to her career as a dramatic singer. The following notices are culled from the New York daily papers:

For the last three seasons on some occasion or other the illness of some prima donna has given Madame Fornia the opportunity to demonstrate what an excellent Leonora she is. Her chance in the part this season came last night, when Mrs. Rappold, who had been billed for the part of the heroine of "Trovatore" at the Metropolitan Opera House, was too ill to appear.

As usual, Madame Fornia acquitted herself in the part more than well. It is not only one of the best things she has done here, but it is a more excellent performance, vocally and dramatically, in this role, than is usually seen or heard at this opera house. She sang with good style last night, and it was not at all evident that she had not been rehearsed in the part.—New York Times, December 22, 1910.

The surprise came in Miss Fornia, a singer who has had little chance to show what she can do. She showed last night that she could sing Leonora, surely no easy task, and sang it with full, clear tone and with admirable phrasing. Her efforts brought forth the applause they surely earned.—New York Tribune.

Madame Fornia had what may be designated as her annual opportunity of singing the part. Two years ago when Madame Eames fell ill, Madame Fornia showed that she was more fitted than her illustrious predecessor to fittingly sing and act the role in the proper accent and style. Last season she again disclosed her excellent conception. Last night she was better perhaps than she had been on either of the previous occasions. It is to be hoped that this singer may on some future occasion be allowed an opportunity to sing this and other roles with an adequate number of rehearsals.—New York Sun.

In place of Madame Rappold, who was indisposed, Rita Fornia sang Leonora in "Il Trovatore" in the Metropolitan Opera House last night for the first time this season. She made a pleasant impression in the part and was applauded after the "Miserere."—New York Herald.

"Trovatore" drew a large audience to the Metropolitan Opera House last night. Marie Rappold had been cast for Leonora, but her illness, which began in "Orfeo" on Monday night, had not abated, and Rita Fornia was substituted for her. It was not to be expected that Miss Fornia should prove to be a great Leonora. For that matter it would not have been expected of Miss Rappold, but Miss Fornia's impersonation was competent and within her limitations most artistic.—New York Evening World.

Beddoe's Success in the West and East.

Daniel Beddoe, the Welsh tenor, achieved some notable triumphs on the Pacific Coast. Later he sang in Salt Lake City and Colorado Springs. Among his recent successes East was in a performance of "The Stabat Mater" in Buffalo. The following excerpts are merely a few of numerous press opinions on the singing of this admirable artist:

Daniel Beddoe, the Welsh tenor, appeared for the first time at the singerfest and made an excellent impression. He has one of the most smooth, velvety voices ever heard here. In the prize song from "Die Meistersinger" Beddoe thoroughly charmed his hearers with the sweet mellowness and purity of his thoroughly lyric voice. It flows as easily as water itself and appeals by its romantic tonal quality. His singing of the Wagnerian song was thoroughly artistic and resplendent with beauty of tone.—San Francisco Chronicle.

His recitative was particularly clear and fine, and the soft tones of the voice exceedingly melodious. For his Welsh compatriots, Mr. Beddoe had prepared two folk songs and two English ballads as encores which, though insistently demanded, were not allowed by the management.—Herald Republican, Salt Lake City.

A large and appreciative audience greeted Daniel T. Beddoe. Those in attendance were keenly aware of the fact that they were hearing the greatest tenor that ever came to Colorado Springs, and were prepared to enjoy Mr. Beddoe to the utmost.—Herald Telegraph, Colorado Springs.

In the "Cujus Animam" Mr. Beddoe's silvery and satisfying tenor was displayed to splendid advantage, and it gave a foretaste of the charm of his singing in tonight's choral work.—Buffalo Express.

The other part of the music that made a deep mark on the mind was Daniel Beddoe's singing. It would seem out of place in speaking of Saturday's festival, to use the jargon of the professional musician, or much might be said of that finely produced vibrant voice, the firm holding of the tone, the perfect enunciation.—Rochester Post-Express.

Werrenrath Delights Texans.

Reinald Werrenrath, the baritone, sang in Galveston, Tex., last month, and the public and critics there were delighted with the noble voice and style of the artist. Two press notices read:

Too much cannot be said for Mr. Werrenrath, the baritone soloist of the occasion. He simply charmed and delighted his audience in every one of the fifteen or more songs that he sang. His appearance and manner on the stage are most pleasing. His voice is rich and full, and under perfect control. He is without doubt one of the best baritones it has been the good fortune of Galvestonians to hear in many years.—Galveston News, December 10, 1910.

This was Mr. Werrenrath's first appearance in Galveston, and too much cannot be said of the favorable impression he made last evening. He possesses a rich baritone voice, which he has under perfect control and every word he uttered was plainly heard all over the house. He held his audience spellbound from the first to the last song rendered by him.—Galveston Tribune, December 10, 1910.

GRAND OPERA IN NEW YORK.

METROPOLITAN OPERA HOUSE.

"Königskinder," December 28.

See review of première on another page.

"Tannhäuser," December 29.

Landgraf Hermann.....	Allen Hinckley
Tannhäuser.....	Leo Slezak
Wolfram.....	Walter Soomer
Walther.....	Glenn Hall
Biterolf.....	William Hinshaw
Heinrich.....	Julius Bayer
Reinmar.....	Frederick Gunther
Elisabeth.....	Lucy Weid
Venus.....	Olive Fremstad
Ein Hirt.....	Lenora Sparkes
Page.....	Inga Oerner
Page.....	Anna Case
Page.....	Lillia Snelling
Page.....	Henrietta Wakefield

Conductor, Alfred Hertz.

For the third time this season "Tannhäuser" was sung at the Metropolitan Opera House, and the company also

the septet, and again in the second act when the friends of Tannhäuser array themselves against him. Madame Fremstad sang the Venus music with unsteady tones and she only reached the high tones after making a painful effort. The lovely natural soprano of Miss Sparkes was a joy to the ears after the shrieking in the Venusberg. Mr. Hinckley made a noble Landgraf, and he sang throughout with tones that were sonorous and manly. Mr. Hinshaw again proved himself a valuable member of the ensemble. The pages sang their two bars in tune and with voices that were truly musical. The chorus sang unusually well, and the lights were admirably managed. The leading of Mr. Hertz left much to be desired. The large audience included many visitors spending the holidays in New York.

"Rigoletto," December 30.

Il Duca.....	Dimitri Smirnov
	(His first appearance.)
Rigoletto.....	Pasquale Amato
Gilda.....	Lydia Lipkowska
Sparafucile.....	Andrea de Seguroia
Maddalena.....	Marianne Flahaut
Giovanna.....	Marie Mattfeld
Monterone.....	Giulio Rossi
Marullo.....	Bernard Bégue
Borsa.....	Angelo Bada
Ceprano.....	Vincenzo Reschiglian
La Contessa.....	Helen Mapleson
Un Paggio.....	Emma Bornigga

Conductor, Vittorio Podesti.

The performance of "Rigoletto" last Friday evening served to introduce a new tenor, Dimitri Smirnov; also the first appearance here this season of the famous prima donna of the Boston Opera House, Lydia Lipkowska, and besides the debut of Signor Amato in the title role. Mr. Smirnov as the Duke made a good impression. He is a handsome young fellow, endowed with good vocal ability. The voice is a true tenor, but the quality is not brilliant. It would be unjust to gauge his standard until he has become more familiar with the acoustics of the house.

Lydia Lipkowska was a charming Gilda. The favorable impression which her appearance created last year was enhanced on this occasion. She has everything in her favor, youthful figure, handsome countenance and sweet voice. Her coloratura is easy and graceful; the voice a high soprano of telling quality.

Pasquale Amato was not at his best on this, his first appearance in the role, possibly due to nervousness. He acted well, but sang often too sharp, something not usually done by this singer.

Andrea de Seguroia, as Sparafucile, made something of this role which is usually given in a perfunctory manner. Seguroia is always an artist, Madame Flahaut was a satisfactory Maddalena. Owing to the holidays, no doubt, the house was not crowded.

"La Gioconda," December 31 (Matinee).

La Gioconda.....	Emmy Destinn
Laura Adorno.....	Florence Wickham
Alvise Badoero.....	Andrea de Seguroia
La Cieca.....	Maria Claessens
Enzo Grimaldo.....	Enrico Caruso
Barnaba.....	Pasquale Amato
Zuane.....	Bernard Bégue
Un Cantore.....	Edoardo Missiano
Isepo.....	Pietro Audisio

Conductor, Arturo Toscanini.

Standing room at the Metropolitan Opera House last Saturday afternoon was taxed to the outer doors. The throng in line buying admission tickets included many strangers who from their various "accents" helped to locate the sections from which they came. It was a "Caruso" house, with the enthusiasm frequently at fever heat. The great tenor received a wreath during the ovation following the second act. He was in magnificent voice and sang throughout the performance with intense feeling. If some of that impassioned style of singing and acting could be transferred to a number of other singers in the company there would be fewer weak spots in the Metropolitan performances. Florence Wickham proved herself wholly inefficient as Laura. This singer is not sufficiently experienced to assume a leading role in an opera like this. Gioconda is not Madame Destinn's best part, and by what stretch of the imagination could one picture a poor street singer in Venice in the seventeenth century arrayed in the clinging robes worn by the Bohemian soprano? Maria Claessens sang well as the blind mother, and she enacted the pathetic scenes with the proper touches of motherhood and resignation. Amato, as the cruel spy, Barnaba, was effective, and he sang with glowing tone color. Andrea de Seguroia was every inch an aristocrat, and he sang in a voice always resonant and true. The opera was staged with the usual lavishness. The ballet was delightful, and Toscanini lived up to his unique reputation by directing the performance with convincing power.

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gave one performance of the opera in Brooklyn last month. As these previous performances were reviewed in THE MUSICAL COURIER, little more remains to be said. The Elizabeth of last Thursday evening was the same as at the Brooklyn performance. This was the first time, however, that Lucie Weidt attempted to sing this role in the larger auditorium. Her portrayal of the saintly princess leaves many longings unfulfilled. Madame Weidt never rose above the mere conventional type. She is not aristocratic, and her voice, too, lacks the charming timbre of the other sopranos who have appeared in this part at the Metropolitan Opera House. The "Dich Theure Halle" aria was badly phrased, and the "Prayer" was sung 'way below pitch. The Viennese singer did better in the ensemble. Mr. Slezak failed to win any sympathy for his struggles between the good and evil influences which pursued him. His Tannhäuser is of the "earth earthy." Mr. Soomer was an admirable Wolfram; he sang his two arias beautifully. Glenn Hall's superb tenor rang out finely in

"Königskinder," December 31.

The King's Son.....	Hermann Jadowker
The Goose-Girl.....	Geraldine Farrar
The Fiddler.....	Otto Goritz
The Witch.....	Louise Homer
The Woodcutter.....	Adamo Didur
The Broom Maker.....	Albert Reiss
Two Children.....	Edna Walter
The Senior Councillor.....	Marcel Reiner
The Inn Keeper.....	Antonio Pini-Corsi
The Inn Keeper's Daughter.....	Florence Wickham
The Tailor.....	Julius Bayer
The Stable Maid.....	Marie Mattfeld
First Gate Keeper.....	Ernst Maran
Second Gate Keeper.....	William Hinshaw
Citizens, Councillors and their wives, Burgers and their wives, Working Artisans, Players, Girls, Youths and Children.	
Conductor, Alfred Hertz.	

As a review of the premiere of "Königskinder" is published in this issue of THE MUSICAL COURIER, no criticism of the production is required in this mention of the second performance, which took place last Saturday night.

Sunday Night Concert at the Metropolitan.

The singers at the concert in the Metropolitan Opera House Sunday night of this week included Allen Hinckley, Leo Slezak, Marie Mattfeld, Bella Alten, Lillia Snelling, Berta Morena and Walter Soomer. The first half of the concert was devoted to excerpts from Humperdinck's operas and the last half was made up of numbers from the works of Weber, Goldmark and Mendelssohn. The conductors were Josef Pasternack and Alfred Hertz.

"Parsifal," January 2, Special Performance (Matinee).

Amfortas.....	Pasquale Amato
Titel.....	William Hinshaw
Gurnemanz.....	Herbert Witherspoon
Parsifal.....	Carl Burrian
Klingsor.....	Otto Goritz
Kundry.....	Olive Fremstad
A Voice.....	Florence Wickham
First Knight of the Grail.....	Julius Bayer
Second Knight of the Grail.....	William Hinshaw
First Esquire.....	Leonora Sparkes
Second Esquire.....	Henrietta Wakefield
Third Esquire.....	Albert Reiss
Fourth Esquire.....	Glenn Hall
Klingsor's Flower Maidens:	

		..... Leonora Sparkes
		..... Rita Fornia
Six Soloists...	I Group:	..... Rosina Van Dyck
	II Group:	..... Bella Alten
		..... Marie Mattfield
		..... Henrietta Wakefield

And a chorus of twenty-four other Flower Maidens, the Brotherhood of the Knights of the Grail, Esquires and Boys.

Conductor, Alfred Hertz.

The American singers in the cast once more distinguished themselves. It was a satisfactory and dignified performance. Mr. Hinshaw as Titel, Mr. Witherspoon as Gurnemanz, were especially worthy of praise, and Amato repeated his masterly impersonation of Amfortas. The lovely voices of Miss Sparkes, Madame Fornia, Miss Alten and Miss Wakefield and Glenn Hall were, as usual, effective.

"Faust," January 2.

Marguerite.....	Geraldine Farrar
Siebel.....	Jeanne Maubourg
Martha.....	Marie Mattfeld
Faust.....	Hermann Jadowker
Valentine.....	Dinh Gilly
Mephistopheles.....	M. Rothier
Wagner.....	M. Bégue
Conductor, M. Podesti.	

It was a good all round performance of Gounod's popular opera. The holiday audience was cordial toward singers. Gilly repeated his admirable impersonation of Valentine, and the other singers, too, were effective in their work. After the opera the Russian dancers followed with selections by Saint-Saëns, Tchaikowsky and Glazounow.

Alice Preston in Demand.

On January 2 Alice Preston gave a recital in Washington at a large musicale given by Mrs. Hope Slater; on January 8 she appears at a musicale given by Mrs. Edson Bradley, in conjunction, with Mlle. Britt, harpist; on January 18 at a morning musicale in New York, with Madame von Unschuld; on January 19 at the entertainment of the Woman's Municipal League at the Hotel Plaza; on January 25 in a recital in Providence and a concert at the Colony Club of New York during the week. In the early part of February she will give a recital in Boston with Alexander Saslavsky.

Last week Miss Preston was busy filling engagements in Philadelphia. On December 17 she sang the following program, assisted by Thaddeus Rich, at the residence of Mrs. M. Kean:

Songs: "Chant d'Amour," violin obligato (Hollman); "The Captive Maid" (Cadman); "Colomba," Tuscan folk song; "Ou was-tu," Delibes. Violin, "Legende" (Wieniawski), berceuse (Fauré), "The Bee" (Schubert). Songs: "Allerseelen" (Strauss), pastorale (Bizet).

"Mandoline" (Debussy. Violin: Nocturne (Chopin), Hungarian dance (Brahms-Joachim), Mr. Rich. Songs: "The Little Gray Dove" (Saar), "The Danza" (Chadwick), "Le Nil," violin obligato (Leroux). At the piano, Mrs. Farrington Smith.

Jeanne Korolewicz Praised for Voice and Art.

Jeanne Korolewicz, a prima donna soprano with the Chicago Grand Opera Company, has been received in the Middle West metropolis this season with pronounced enthusiasm. Her appearances in leading roles were brilliantly successful. The following notices refer to Madame Korolewicz in one of the opera concerts:

Jeanne Korolewicz was heard with real pleasure in the aria "Pace, pace mio Dio," from Verdi's long neglected "La forza del Destino." The Polish artist possesses one of the most brilliant voices in the company—a voice which is of quite remarkable sonority and which, particularly for Italian bravura roles, is endowed with the flexibility which such music exacts from its interpreter. While Madame Korolewicz took a place of honor as the leading soprano of the inaugural night, it will be remembered that she sang the music of "Aida." She has since been given comparatively few opportunities to demonstrate her worth, which, in dramatic music requiring fine singing rather than subtle trionfism, is of no little magnitude. Her success yesterday was well pronounced.—Chicago Record-Herald, December 19, 1910.

Jeanne Korolewicz's high and clear soprano pleased particularly in the aria from a Verdi opera. . . . The program closed with the duet from Ponchielli's "La Gioconda," in which both Jeanne Kor-



JEANNE KOROLEWICZ.
Photograph by Metzene, Chicago.

olewicz and de Cisneros made a decided success. Their voices blended excellently, and it was a most enjoyable number.—Chicago Examiner.

Then came the great vocalistic triumph of the afternoon in the brilliant and telling rendition of the air from Verdi's "La Forza del Destino" by Jeanne Korolewicz. The Polish prima donna has a gracious presence, a beautiful voice and makes good in exacting music, as was manifest on this occasion. Her subsequent appearance with Madame de Cisneros in the duet from "La Gioconda" revealed the significant artistry of this occasion in no uncertain fashion.—Chicago Daily News.

Madame Korolewicz made the most beautiful vocal display of the afternoon in aria from Verdi's "La Forza del Destino."—Chicago Daily Tribune.

After an absence of some duration Jeanne Korolewicz appeared in the aria "Pace, pace mio Dio" from Verdi's "La Forza del Destino," later singing the duet from "La Gioconda" in company with E. de Cisneros. In both cases an excellent impression was made. Madame Korolewicz not only has a fine voice, but she sings with the precision and authority of the accomplished artist.—Chicago Journal.

Num kam die schoenste der Primadonnen die schoenste in Bezug auf Stimme, Erscheinung und Darstellungskraft, Fr. Korolewicz. Hier konnte man mit Leichtigkeit Konstatieren, dass sie doch die brillianteste, in allen Lagen jugendfrischeste und sympathischste Stimme von allen Denen besitzt, die da gestern in diesem Konzert auftraten. Ihr Vortrag ist einfach vollendet, bezaubernd. Ein Beifallsturm folgte ihrem Singen und hielt an, bis sie ein halbes Dutzend Mal hervorgetreten war! Sie verdient wahrhaft, öfter gehört zu werden, und Stimmen in diesem Sinne werden stündlich nicht nur in allen Schichten der deutschen und polnischen als auch der übrigen musiklebenden Einwohnerschaft Chicago's laut!—Ill. Staat-Zeitung.

(Translation of above.)

The most beautiful, however, of all prime donne, that is to say, the most beautiful in regard to voice, appearance and action was Miss Korolewicz. It was easy to determine that she has the most brilliant, youthful and sympathetic voice of all those who appeared

in that concert and her performance was simply perfect and enchanting. A storm of ovations followed her singing and continued until she had been called a dozen times before the curtain. She really deserves to be heard oftener and there are many people among the German and Polish public and among the whole music loving public of Chicago who will voice these same sentiments.

Maximilian Pilzer Filling Concert Engagements.

Maximilian Pilzer, concertmaster of the Volpe Symphony Orchestra, is filling concert engagements in addition to performing his duties with his orchestra. His present successes are due as much to the fine training he has had as to his inherited ability.

It was after Mr. Pilzer had completed his studies in the Hochschule, and gained the gold medal for general excellency in the Stern Conservatory of Music, that Dr. Joachim recognized the exceptional ability of the young American and gave him daily instruction. Mr. Pilzer's appearances in this country have won the combined admiration of the public and critics, especially at his New York Mendelssohn Hall recital, when the press was unanimous in declaring him a violinist with splendid technical equipment.

The following criticisms of Mr. Pilzer, following his recent concert in Newark, N. J., indicate the critical stamp of his abilities:

At other concerts here in this section, Mr. Pilzer has given gratifying proofs of his fine talent as a violinist, and on this occasion he advanced himself in the esteem of those acquainted with his ability by his clean and brilliant work in Wieniawski's "Faust" fantasia, in which the firmness and beauty of his tones were sustained through the bristling technical difficulties. That he is more than ordinarily sensitive to feeling was evident in his playing of Dvorak's "Humoreske" and Smetana's "Aus der Heimath," in both of which the mellow and singing quality of his tones heightened their melodic charm. Not the least interesting moments during the concert were those occupied by the orchestra's performance of Klugeschied arrangement of Hubay's "Hejre Kati."—Newark Call, December 11, 1910.

Maximilian Pilzer is a violinist who has been heard several times with societies in this vicinity, and always with much pleasure. His first brilliant selection was Wieniawski's marvelously executed "Faust" fantasia. It is tremendously difficult and wonderfully clever in the way it weaves together the familiar melodies of the opera. Sometimes the solo violinist is playing one melody while the orchestra plays another and sometimes the solo part is a brilliant accompaniment to the melody in the orchestra. Mr. Pilzer played the fantasia with spirit and dash, and the effect was striking. It was a great performance. Later he played four pieces in one group, "Souvenir," by Drdla; "Deutscher Tanz," by Dittersdorf; and "Aus der Heimath," by Smetana. In two of these pieces he used the mute with effect. He was recalled and had to play again. The audience was large and enjoyed the concert greatly.—Newark Evening News, December 12, 1910.

The concert opened with a selection by the orchestra and a song by the chorus, "On the Green Rhine," by Attenhofer, and a violin solo, "Faust" fantasia, by H. Wieniawski, followed. Mr. Pilzer played in his masterful style, his execution of the difficult parts holding the audience spellbound.—Newark Star, December 9, 1910.

Bernice de Pasquali in Oratorio.

The first New York appearance of Bernice de Pasquali in oratorio took place on Tuesday afternoon and Wednesday evening of last week, when she sang the soprano role in "The Messiah" with the Oratorio Society in New York. Madame De Pasquali's smooth, beautiful voice was never heard to better advantage, and her interpretation was marked by fine regard for the religious character of the music. In the matter of enunciation Madame De Pasquali was beyond approach, and the music critic of the New York American, in speaking of the performance, said:

Until recently it has been the fashion to segregate singers into sacred and secular and to imagine that oratorio singing required some special qualities. Madame de Pasquali, of the Metropolitan Opera House, has furnished another proof that the good operatic singer is a good oratorio singer. One has been accustomed to hear Madame de Pasquali in such florid roles as Rosina in "The Barber of Seville," and Gilda in "Rigoletto"; yesterday afternoon one heard her sing the solo "Come unto me," the essence of sacred music, with a feeling, reverence and due emphasis that were altogether delightful and convincing.

Parlow in Philadelphia and Canada.

Kathleen Parlow, the greatly gifted young violinist, played at a concert in Philadelphia, Tuesday evening, January 3. She is on her way to Montreal today to fill engagements in that city, January 6 and 7. Miss Parlow comes back to New York January 9 to fill a series of private engagements, for which she is to receive extraordinary fees. She filled one such engagement December 27. Antonia Sawyer, Miss Parlow's manager, has just booked the young artist for the concert which the Russian Symphony Orchestra gives in Carnegie Hall on the evening of February 2.

The repertory of the present season at the San Carlo will comprise "Le Nozze di Figaro," "La Navarraise," Giordano's "Mese Marianna," "Don Pasquale," "Les Pêcheurs de Perles" and Puccini's "Manon." The chief sopranos of the company are Emma Carelli and Maria Farneti.

GRAND OPERA IN BOSTON.

BOSTON OPERA HOUSE.

"Il Trovatore," December 26.

An audience in distinctively holiday mood heard an opera running the gamut of melodramatic appeal from which ever point of view it is viewed, a Leonora new to Boston, but not new to Chicago, which acclaimed her great talents in short order, together with the following cast:

Manrico	Mr. Zenatello
Count de Luna	Mr. Galeffi
Ferrando	Mr. Perini
Ruiz	Mr. Ciaccone
Leonora	Mme. Korolewicz
Ines	Miss Fisher
Azuena	Mme. Gay

Madame Korolewicz proved a distinct acquisition to the cast, since she not alone possesses the personal charm and dignity so essential in portraying the role of Leonora, but she possesses also a brilliant voice of great power, ample range, and much warmth of feeling. These unusual attributes created an instantaneously favorable impression on the audience, which recalled her enthusiastically at the close of the first aria. The minor parts were well taken and Mr. Moranzoni again proved himself a born orchestra leader.

"Aida," December 28.

A striking performance of "Aida," heartily applauded by a large and brilliant audience, was the result of the combination of the following cast and Mr. Conti, conductor:

Aida	Madame Melis
Amneris	Madame Gay
Una Sacerdotessa	Madame Savage
Radames	Mr. Zenatello
II Re	Mr. White
Amonasro	Mr. Galeffi
Ramsis	Mr. Mardones
Un Messaggero	Mr. Giaccone

Madame Melis is never other than picturesque, but when it comes to the serene expression of pure vocal art she appears utterly unable to encompass it; in fact, it seems as though she finds it necessary to use the temperamental whip to spur herself on to do anything really well. Madame Gay again expresses herself best both vocally and histrionically through the enforcement of the lower ele-

mental appeal. When it comes to the portrayal of queenly dignity, as in Amneris, or anything bearing on the more lofty emotions, she is entirely out of her element.

"Carmen," December 30.

A repetition of "Carmen," with the familiar cast, and Mr. Gilly as Escamillo only emphasized the winning personal charm and exquisite vocal finish of Alice Nielsen's impersonation of Michaela and the vividly imaginative quality of Mr. Caplet's conducting. Dinh Gilly was a distinct acquisition to the cast in that he gave an intelligently discriminating impersonation of the dashing bull fighter who won all hearts.

"L'Enfant Prodigue," December 31 (Matinee).

Miss Nielsen was again to the fore in Debussy's operatic cantata, and once again made her own artistic appeal—an appeal which has the stamp of vocal authority mingled with the dignified simplicity that wins her public at all times and under all conditions. There was a crowded house, which applauded her enthusiastically. The remainder of the cast, with Andre Caplet, conductor, remained as before.

"I Pagliacci," December 31 (Evening).

The performance of the evening with Florencio Constantino and Fely Dereyne in the leading roles, and the following cast, brought its own enthusiastic acknowledgment from the large audience present:

Nedda	Fely Dereyne
Canio	Florencio Constantino
Tonio	Carlo Galeffi
Silvio	Rodolfo Fornari
Beppe	Ernesto Giaccone
I. Paesano	C. Strosasco
II. Paesano	Frederick Huddy

After all, no matter how often an opera be given if the public's favorite singers are enlisted in its performance the results are always to be depended on. Mr. Constantino is an artist who always draws his own public by his wonderful God given voice and great art. Miss Dereyne, too, as the sprightly Nedda makes a charming foil for his Canio, so that between them both the performance was successfully carried out, despite the remissness of Mr. Galeffi.

GERTRUDE F. COWEN.

Constantino as Faust, Rodolfo and the Duke.

The following opinions from the Boston papers tell of Florencio Constantino's recent successes in three of his best roles—Faust in Gounod's opera; Rodolfo in "La Boheme" and the Duke in "Rigoletto":

Mr. Constantino as Faust sang with a sweetness and feeling such as has rarely been excelled in his work this season.—Boston Globe, December 25, 1910.

Mr. Constantino sang the music of the garden scene as only he has sung it in this city.—Boston Post, December 25, 1910.

One need go no further than Mr. Constantino to find a Duke of the very first calibre.—Boston Post, December 18, 1910.

Likewise can be truly said that of all the parts in which Mr. Constantino appears to advantage, and they are many, in none does he so completely realize all the requirements as to acting and singing as in that of the Duke. He was in splendid voice last night and his singing of "La Donna e Mobile" was an exquisite bit of vocal art.—Boston Journal, December 18, 1910.

Constantino as Rodolfo was in excellent voice. He fairly takes rank with the very greatest tenors, and his rendering of such a number as Faust's final solo in "Mefistofele" is beyond all praise. Except for his musical autobiography there was no sustained solo number for him in "La Boheme." But he made the most of that and sustained his part in dialogue and ensemble with good voice and sufficient enthusiasm.—Boston Advertiser, December 11, 1910.

Signor Constantino, singing Rodolfo, was in excellent voice and gave to the part the right touch of Bohemian abandon and instability, playing it with its full romantic values. His singing of the cantilena in the first act leaves nothing to be desired. The rare quality of his voice has fullest opportunity in this role.—Boston Traveler, December 11, 1910.

Constantino gave the same masterful impersonation of Rodolfo that he has been praised for so many times during the last three years.—Boston Globe, December 11, 1910.

Constantino, the best Rodolfo on the stage today, sang with his usual and unique brilliancy of tone, and besides, he entered heartily into the spirit of the work.—Boston Journal, December 11, 1910.

The disguised but ardent swain, Mr. Constantino entered with zest into the spirit of his role and sang with much sympathy.—Boston Herald, December 10, 1910.

Constantino assumed the role of Count Almaviva as on former occasions, and was in good voice and good spirits. One can de-

pend upon his singing retaining those qualities for which he is noted. Sonorous, full throated, vigorous, his voice is both invigorating and satisfying. At times that mezzo voice appeared peculiar to this artist. The tenor was warmly welcomed.—Boston Globe, December 10, 1910.

Constantino was as ardent as a lover as he was successful in singing, and that is saying much.—Boston Advertiser, December 10, 1910.

Mr. Constantino remains past master of his music and his acting, as the more or less rascally Count. The voice with its light healing quality and the fluency of Mr. Constantino's technic fit him



FLORENCIO CONSTANTINO AS FAUST IN "MEFISTOFELE."

unusually and remarkably for the part.—Boston Post, December 10, 1910.

Mr. Constantino, as is his wont in the part of Faust, sang with exquisite appreciation of text and music and with esthetic skill.—Boston Herald, December 8, 1910.

NORDICA SINGS WAGNER IN ENGLISH TODAY.

This afternoon (Wednesday) Lillian Nordica gives the first of two Wagnerian concerts in Carnegie Hall, assisted by Florence Mulford, mezzo soprano; Barron Berthald, tenor, and the New York Symphony Orchestra. The program for the concert today includes excerpts from three of the Ring dramas. From "Das Rheingold" the final scene, "The Entrance of the Gods into Walhalla," will be heard. Madame Nordica and Barron Berthald will sing the whole of the third scene from the first act of "Die Walküre" in English. This is said to be the first time that this scene has ever been given in concert form since the performance of Act I by the late Dr. Leopold Damrosch in 1876, when Pappenheim sang Sieglinde and Bischof Siegmund. This will be the order of the program:

Das Rheingold—
Entrance of the Gods into Valhalla.
New York Symphony Orchestra.
Die Walküre—
Act I, Scene III.....(entire, in English)
SieglindeMadame Nordica
SiegmundMr. Berthald
Act III.....Ride of the Valkyries
Act IIIFire Music
New York Symphony Orchestra.

Die Götterdämmerung—
Act I, Duet.....Zu neuen Thaten
BrünnhildeMadame Nordica
SiegfriedMr. Berthald
Act ISiegfried's Rhine Journey
New York Symphony Orchestra.
Act IIIImmolation and Finale
BrünnhildeMadame Nordica

The program for the second concert, Wednesday afternoon, January 11, follows:

MeistersingerPrelude
New York Symphony Orchestra.
Siegfried—
Act IISounds of the Forest
New York Symphony Orchestra.
Act IIIDuet and Finale
Beginning with Brünnhilde's Awakening.
BrünnhildeMadame Nordica
SiegfriedMr. Berthald
Parsifal—
Violin SoloGood Friday Spell
David Mannes
New York Symphony Orchestra.
Tristan und Isolde—
Act IILove Duet
IsoldeMadame Nordica
TristanMr. Berthald
BrangäneMrs. Mulford
Prelude and Liebestod.
IsoldeMadame Nordica

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Beebe-Dethier Recitals in Boston and New York.

Carolyn Beebe, the pianist, and Edouard Dethier, violinist, have included the ciaccona in G minor, by Vitali; sonata in A major by Franck; sonata in A major by Mozart and sonata in G major by Stojowski on their program for the concert in Mendelssohn Hall, Thursday evening of this week (January 4). These artists will have their next joint appearance in Boston, January 17, and after that they go to the Middle West to give recitals. Mr. Dethier also has solo engagements in St. Louis and Milwaukee.

Algiers plans a Saint-Saëns' festival when the composer goes there for his annual stay. "Samson et Dalila," "Henri VIII," "L'Anacréon" and "Phryne" and the ballet "La Javotte" will be sung.

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GRAND OPERA IN CHICAGO.

AUDITORIUM.

"Thais," December 26.

Massenet's opera opened the ninth week of grand opera in Chicago before a large and fashionable audience. Mary Garden in the title role won her accustomed success, and Charles Dalmores as Nicias shared in the triumph of the evening. Constantini Nicolay was an excellent Palemon, and the general ensemble was all that could be desired.

"The Girl of the Golden West," December 27.

The Auditorium was crowded to the doors for the Chicago premiere of Puccini's "Girl of the Golden West," which was given with the following cast:

Minnie	.....	Carolina White
Dick Johnson (Ramirez, the Road Agent)	.....	Amadeo Bassi
Jack Rance, Gambler and Sheriff	.....	Maurice Renaud
Nick, Bartender at the "Polka"	.....	Francesco Daddi
Ashby, Wells-Fargo Agent	.....	Nazzareno de Angelis
Sonora	.....	Hector Dufranne
Trin	.....	Edmond Warnery
Sid	.....	Nicola Fossetta
Bello	.....	Michele Sampieri
Harry	.....	Dante Zucchi
Joe	.....	Emilio Venturini
Happy	.....	Berardo Berardi
Larkens	.....	Pompilio Malatesta
Gilly, an Indian	.....	Gustave Huberdeau
Winkle, His Squaw	.....	Clotilde Bressler-Gianoli
Jake Wallace, a Minstrel	.....	Armand Crabbe
Jose Castro, with Ramirez's Gang	.....	Constantin Nicolay
The Pony Express Rider	.....	Desire Defreze

The demonstration that took place when this opera was first produced in New York was duplicated in Chicago, and after the second act the principals, conductor, Mr. Dippel and Tito Ricordi were recalled many times. As the story of the play is well known to readers of THE MUSICAL COURIER, which fully described the work and music after the recent New York premiere, there is no reason to add anything to the opinion already expressed by this paper. Last Tuesday evening, with the price of orchestra seats advanced to \$7, the total receipts amounted to \$11,000, falling short some \$2,000 of the record breaking house at the first production of "Salome" in Chicago.

Carolina White, the young and beautiful American girl, who was entrusted with the role of "The Girl," sang admirably and acted the role with great earnestness, and she won the real triumph of the evening. Her impersonation was realistic and truly American.

Bassi, as Dick Johnson, won a well deserved ovation. His beautiful voice had never been heard before to such good advantage, and historically he proved the only real cowboy of the evening, handling his pistol like the boys of the California of "49 days."

Renaud, the French baritone, was not so successful, being vocally inadequate and laboring all through the evening under great difficulty, this due principally to a bad cold, which took away the few remnants of his once glorious voice. Dramatically he was not all that could be desired and especially expected from him, since he has been known as an actor singer. His portrayal of Jack, the sheriff, was much too tame, and never has such a sheriff arrested a cowboy during his lifetime. He looked more like an undertaker than a Western officer of the law.

Daddi, in the small part of Nick, the bartender of the "Polka," sang with good understanding.

The balance of the cast was praiseworthy in many respects. The orchestra played superbly. The performance as a whole reflected great credit, not only upon those who took part, but on the different chiefs of departments.

The forest scene of the third act was beautiful, and several innovations were introduced. The absence of the hangman, whose introduction at the performance in New York called forth adverse criticism, was especially noticeable. Instead of placing a man on top of the tree to hang Johnson they lassoed him to one of the branches of the tree, this being true to life. Another beautiful effect of stage craftsmanship was the reproduction of the snow and wind storm in the second act.

To say whether "The Girl of the Golden West" will be a success in Chicago or not is a little premature.

"Tales of Hoffmann," December 28.

Offenbach's fantastic opera was repeated with Lillian Grenville and Charles Dalmores in the principal parts. Wilhelm Beck replaced Renaud and was as ever mediocre.

"Thais," December 29 and December 31 (Matinee).

"Thais" again was given with Garden and Dalmores in the principal parts. This opera is one of the best drawing cards of the season. It was repeated Saturday afternoon.

"Cavalleria Rusticana" and "Pagliacci," December 31.

"The Girl of the Golden West," which was to have had its second performance Saturday evening, December 31,

was called off on account of the indisposition of Carolina White and the double bill, "Cavalleria Rusticana" and "Pagliacci" was substituted.

Chicago Opera Notes.

Marguerite Sylva is busily engaged in learning the part of "The Girl," understudying the role in case the indisposition of Miss White should be prolonged.

Sammarco, the understudy of Renaud, already has been given a chance to appear as the Sheriff in "The Girl of the Golden West" in Milwaukee. John McCormack was given the understudy of Bassi in the part of "Johnson."

Lillian Grenville, the young and attractive prima donna of the Chicago Grand Opera Company, sang on Christmas afternoon in the little chapel of the Chicago prison for the inmates of the jail.

Next Friday evening, January 6, the Chicago Grand Opera Company will give a gala performance in which all the artists of the company will be heard. The program will be as follows:

Act III of "La Boheme."
Second scene of the second act of "Thais."
Fourth act of "Otello."
Second act of the "Tales of Hoffmann."
Second act of "Romeo et Juliet."
Third act of "La Gioconda."

The price of seats will range from \$1.50 to \$7.00.

The Chicago Grand Opera Company will return next season for another ten weeks of grand opera and will produce eight or ten operas new to Chicago.

On January 6 a reception and supper will be held in the ball room of the Congress Hotel, at which the subscribers, stockholders and boxholders of the present season will be invited to meet the artists of the company. Mr. Dippel has been reappointed general manager, Cleofonte Campanini general musical director and Bernhard Ullrich business manager.

RENE DEVRIES.

International Song Recital in Chicago.

CHICAGO, Ill., January 1, 1911.

Andreas Dippel must be congratulated for the beautiful array of talent heard at the Auditorium this afternoon, where an international song recital took place before the largest Sunday audience assembled since the beginning of the season, and this despite the fact that the orchestra and its leader were conspicuous by their absence.

The different singers who had been entrusted to uphold the flags of their country held their emblems with flying colors. Germany was represented by Rosa Olitzka, who, in Schubert, Franz and d'Albert songs, won much success, the Teutonic element of the audience being well represented. The distinguished contralto was in glorious voice and her countrymen, as well as the balance of the audience, were lavish in their approval.

Nicola Zerola, one of the leading tenors of the company, was the next soloist. The Italians were there en masse and had waited for this opportunity to show the esteem in which they hold the famous tenor. Seldom has the Auditorium witnessed such applause, which was deserved in each instance. Leoncavallo, Cilea, Mitite, Trindelli and Fulvo songs, which won such success in his St. Louis recital, again proved their popularity and disclosed the beautiful voice of the singer.

Marguerite Sylva, though a Belgian girl, and often taken for an American, was chosen by the management to sing the French numbers. The selection was a happy one, and though the French contingent in the audience was the smallest of all nationalities, the success of the pretty singer was meritorious. Massenet, Gabriel Faure, Herman Devries, Debussy were the composers represented in this group. Miss Sylva's appearance on the stage is a great pleasure to the eye, as she understands how to dress for concerts, a statement that cannot be made for all members of the company, and the reading of her selections was good in each instance.

The Irish were there, and John McCormack received a spontaneous ovation at his appearance.

Jeanne Korolewicz represented Poland. Her selections were excellent, and Madame Korolewicz certainly did justice to her fatherland, giving each number with that voice which has won for her a predominant place among the stellar sopranos of this company. The Poles were a large number of the audience and were not to be outshone by the Irish, and they, too, insisted on extra numbers, and, as in the above instance, two were added to the group.

Young Marie Cavan was given the difficult task of representing the "Star Spangled Banner." She sang selections by James G. MacDermid, E. A. MacDowell, Harriet Ware and Charles Gilbert Spross. Miss Cavan has been well favored by nature with a good soprano voice, which, after a few more years' schooling, should place her in the front rank of American singers. On this occasion she

sang the light compositions very well, showing that she is better fitted for the concert platform than the operatic stage.

Chicago was honored by two compositions by local men, "Tu Verras," by Herman Devries, and "Charity," by James G. MacDermid; both numbers make a good showing among their illustrious colleagues.

RENE DEVRIES.

OPERA IN MONTREAL AND QUEBEC.

MONTREAL, December 30, 1910.

The first and second acts from the "Tales of Hoffmann" and "Pagliacci" were given on Friday, December 23, Miss Koelling, Louis Deru and Hugh Allan taking the principal roles in the former. Miss Koelling was in excellent voice and sang her part in a most delightful manner. The opera, as previously stated, was known here and it is due to her ability that it became popular. Mr. Deru was very pleasing, while Mr. Allan never fails to score a success. The cast in "Pagliacci" was as follows:

Nedda	.....	Christine Heliane
Canio	.....	Eug. Torri
Tonio	.....	Giuseppe Pimazzoni
Sylvio	.....	Hugh Allan
Peppe	.....	David Magnanella

Miss Heliane invested her part with expressiveness and charming vocalization and fully merited the applause she received. Torri was dramatic as usual, while Mr. Allan surprised his friends and admirers with his performance, which was one of the best he has given since the season began, being always true to the pitch, displaying a wealth of temperament. He was called before the curtain several times. The chorus and orchestra did splendidly.

The last concert, given by the orchestra on Saturday matinee, December 24, comprised the following selections: Overture, "Mignon" (Thomas), "Dans les Pretresses de Dagon," from Samson et Dalila, and prelude from "Le Deluge" (Saint-Saens). Intermezzo from "L'Amico Fritz" (Mascagni). Trio for violin, cello and harp (Oelschlegel), Hungarian dances (Brahms). Intermezzo from "Cavalleria Rusticana" (Mascagni), largo (Handel), bacchanale from "Samson et Dalila" (Saint-Saens), meditation from "Thais" (Massenet), and "Le Danse des Heures" from "Gioconda" (Ponchielli). The compositions received a splendid performance and Conductor Jachia, at the end of the concert, was called out several times and a repetition was demanded for the last number, which was granted. The audience, notwithstanding that Christmas-tide was in full sway, was very large.

On the same evening the last performance of opera took place. It was called a gala performance and so it was, including, as it did, the second act of "Manon," with Miss Michot in the title role, the third act of "Lakme" with Miss Koelling, and the fourth act of "Carmen" with Madame Ferrabini. Each soprano distinguished herself and gave a most finished performance. Clément, the famous tenor, with his exquisite mezza voce and excellent breath control, was the tenor for each act and gave a magnificent performance all through. After the performance of "Lakme," Manager Jeannotte was brought before the audience by Mr. Deru and was presented with a diamond ring, a wreath and some other presents. The entire organization, also, was called out, no less than fifteen times, after the performance of "Carmen," and it was the greatest demonstration of enthusiasm ever witnessed in this city. The prime donne who took part in the last performance were presented with handsome baskets of flowers. The season has been a most successful one artistically and financially although there is a small deficiency which is due to the fact that the repertory was limited because no scenery was obtainable for other works, as the time for the preparation for the season was rather short. Manager Jeannotte, however, expects next season to have everything on hand and ready. Montrealers, both the French and English elements, have responded nobly. One could hear in the lobby during the intermission of the last performance many lamenting the fact that the season had closed, and there is no doubt if the organization could have remained for another month it would have been well patronized, but owing to the fact that His Majesty's Theater has booked other attractions the company had to vacate. No small credit is due Colonel Meighen, who practically backed this educational enterprise financially, and it is through him that Montrealers had the pleasure of enjoying grand opera performances the best ever given in this city.

The company left on a special train for Quebec, and the opening took place in the Auditorium Monday (matinee) with "L'Amico Fritz" and (evening) with "Lakme," notwithstanding that a certain bigoted Catholic bishop put a ban on the operas, stating that he considered the librettos of some of them not appropriate. The Quebecers, however, did not notice it, judging from the Daily Telegraph of that city, which said:

The holiday season was very appropriately opened here yesterday by the Montreal Grand Opera Company, which scored a triumphal success in the reproduction of "Lakme" at the Auditorium last night and "L'Amico Fritz" yesterday afternoon. From the depth of the dress circle to the summit of the pit there were few vacant

seats and the rapturous applause which greeted the artists testified to the hearty appreciation of the audience. Last night was a gala performance and it was so from every point of view. An orchestra such as has seldom been heard in this city, composed of finished artists, rendered the musical portion of "Lakmé" and Edmond Clément, the famous tenor, and Alice Michot led off in the roles of the hero and heroine. A wealth of music and purity is contained in the brilliant tenor voice with which Mr. Clément sang the difficult part of Gerald. His appearance, his expression and his acting are in keeping with his superb vocal attainments. He sang the part superbly and the audience voiced their appreciation in applause. Miss Michot's sweet soprano voice was surpassingly beautiful in the role of Lakmé, which she portrayed with grace and natural expression. Henri Varillor, as Milakantha, was very strong and rendered the difficult role with ease, as did also Hugh Allan as Frederic. On the whole, it is doubtful if "Lakmé" was ever so well rendered here before and the encouraging reception which the able artists received is an assurance that their subsequent performances will meet with similar success.

The Quebec Chronicle has the following to say about the performance:

It is not often that the music loving people of Quebec are afforded such a rare treat as that which is this week being afforded at the Auditorium. The Montreal Grand Opera Company has made a name for itself in the commercial metropolis of the Dominion and Quebecers were much interested in its first appearance in the ancient capital. So much had been expected from the favorable impression which the company had created in Montreal that it was a real pleasure to the large audience which crowded the Auditorium last evening to find that all the good things said about them were well founded. The theatergoing public of Quebec is always regarded as a very critical one, and judging from the enthusiastic applause which greeted the principals last night, the verdict of the musical critics of Montreal was indorsed by those of Quebec. "Lakmé" was the bill last evening. There were three people who dominated the production and who showed themselves to be stars, and who shone with an effulgence which overshadowed by their brightness the whole production. The trio has seldom been equaled in Quebec, and it may be a long time before such another excellent performance will be heard. It was advertised as a gala night, one of the nights upon which the great French tenor, Edmond Clément, was to be heard. Clément was one of the stars, and all the good things which have been said about him were fully maintained by his singing last night. He is a tenor who possesses a voice that appeals to the heart, and in his role of the English officer he worked up the large house to an enthusiasm seldom witnessed among the staid musical amateurs of Quebec. Clément is an artist as well as a singer, and his acting is no less satisfactory than the tones of his splendid voice. In the title role Alice Michot played and sang well up to the high standard set by Clément. Mlle. Michot is also an artist of merit. She possesses a voice that is appealing in its purity and effectiveness, and she more than divided honors with the star. She is not only a singer, but she is also a consummate actress, and she won a great success. The third artist—or, possibly, the guiding star of the whole—was Agide Jacchia, the conductor of the orchestra, a musician of remarkable talent, who conducted the whole performance in a masterful style. When he took up his position to conduct the performance he was greeted with such an outburst of applause that he was obliged to bow his acknowledgments. Mr. Jacchia has an efficient orchestra under his command, and one which he directs with such consummate skill that it adds to the success of the performance. At the afternoon performance yesterday, "L'Amico Fritz" was presented. Two old Quebec favorites appeared. Mlle. Ferrabini will be heard to greater advantage during the present engagement, and so will Ugo Colombini. Both made a hit in new roles to Quebecers yesterday.

The operas to be performed the remainder of the week are "La Bohème," "Carmen," "Les Contes d'Hoffmann," "Madama Butterfly," "La Traviata," Monday matinee, January 2, "Cavalleria Rusticana" and "Pagliacci"; Monday evening, "Fedora." The artists so far engaged for next season are Clément, Ferrabini, Colombini, Allan and Jacchia.

HARRY B. COHN.

Lilla Ormond to Give Recital January 11.

Lilla Ormond, the mezzo soprano, is to give a recital in Mendelssohn Hall, Wednesday afternoon, January 11. Her program is to be made up of songs and arias from the works of Schumann, Faure, Gounod, Hahn, Brahms and other composers.



The Philadelphia Orchestra.

PHILADELPHIA, December 31, 1910.

The twelfth pair of concerts of the Philadelphia Orchestra, under the direction of Carl Pohlig, had unusual interest, in that the vespers to the new Humperdinck opera, "Die Koenigskinder," was represented as the first number on the program, and given with splendid effect by the orchestra, Mr. Pohlig giving a spirited reading of the fascinating music. The symphony was Schubert's C major, and it was never heard to better advantage. Herman Sandby, as soloist, is too well known here as a cellist to need further criticism. Beautiful technic and rich tonal effects marked his work yesterday, which was another revelation of artistic interpretation. As the final number the overture "Carnaval in Paris" was given, and with its festive spirit and sprightly melody gave a real holiday spirit to the program.

The mid-season concerts of the Philadelphia Orchestra in the Academy of Music on Friday afternoon and Saturday evening next open up the New Year in a very distinguished manner, since one of the most conspicuous soloists figuring on the splendid list of soloists provided this year by the management will be heard in the shape of the American violinist, Francis Macmillen. The program is one of varied interest, in that the symphony is the work of the Finnish composer, Jean Sibelius. Mr. Pohlig approaches the work with special sympathy, since, in the very earlier years of his experience as a conductor, he was stationed at Helsingfors and this composition of Sibelius is the expression of a very patriotic and poetic people through one of their most eloquent of musical masters. The other numbers are Saint-Saëns' symphonic poem, "Phaeton," and Chabrier's overture to "Gwendoline." The concerto, which will be interpreted by Macmillen, will be Goldmark's. Before coming to this country Macmillen played the concerto in the presence of Goldmark, who was so transported by the violinist's work that he said he had never heard anybody interpret his compositions in so satisfactory a manner.

Musical events for the following week in Philadelphia:

Sunday afternoon, Van den Beemt Quartet, Odd Fellow's Temple.
Tuesday afternoon, Matinee Musical Club Concert, Orpheus Club.
Tuesday afternoon, Randolph-Hutcheson Concert, Witherspoon Hall.
Tuesday evening, Y. M. H. A. Concert, Kathleen Parlow, Canadian violinist, New Century Drawing Rooms.
Wednesday evening, The Philadelphia Orchestra Popular Concert, Academy of Music.
Thursday evening, Symphony Concert of Frankford Society, Frankford Baptist Church.
Friday afternoon, The Philadelphia Orchestra, Academy of Music.
Saturday afternoon, The first of the season's Organ Recitals at Holy Trinity Church, Ralph Kinder, organist.
Saturday evening, The Philadelphia Orchestra, Academy of Music.

MENA QUEALE.

Alda an Artist of High Type.

Frances Alda's success in the concert field, especially in the Middle West, this season, has been unequivocal. On

January 10 she will give a joint recital in Buffalo with George Hamlin, the Chicago tenor.

The following brief excerpts from Madame Alda's recent notices will be read with interest:

Madame Alda's voice is one of remarkable range, youthful freshness and brilliancy. Her natural gifts have been trained to artistic perfection.—Detroit Times.

Madame Alda's voice is supplemented with a beautiful personality. Her lyric soprano of great natural powers has a charm which has been enhanced by years of careful study and training. Her voice is of wide range, and her tone shading was simply superb.—Springfield, Ill., Register.

Frances Alda, in the parts of Margherita and of Desdemona, gave a decided air of distinction to the evening. She is charming to look upon, and her sweet bird-like voice had an appealing quality; in the quaint, graceful gavotte from Massenet's "Manon" her archness and charm were irresistible.—Cleveland, Ohio, Leader.

She has a voice of glorious lyric soprano complete in its compass and richly developed; she uses it brilliantly and with intelligence. Her rendition is strikingly dramatic and indicative of her grand opera experience. It was as pleasant to watch the moods chase over her face and receive interpretation as to listen to the variations of voice thrills.—Emporia Gazette.

Louise Barnolt a Captivating Lola.

Louise Barnolt again scored a success as Lola in "Cavalleria Rusticana" with the Montreal Opera Company. Her lovely voice was heard to fine advantage in the entrance



LOUISE BARNOLT AS LOLA IN "CAVALLERIA RUSTICANA."

song, and her charming personality captivated the audience. Mlle. Barnolt has just booked a number of song recital engagements. The first will be in Minneapolis, after which she will make a tour of the West.

Appended are some of the notices:

Mlle. Barnolt sang Lola's charming aria, "My King of Roses," expressively, and lent a significance to both her entry and exit.—Montreal Daily Star, December 6, 1910.

Mlle. Barnolt gave a very sincere interpretation of the role.—(Translation) La Patrie, December 6, 1910.

SEASON 1910-1911

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TETRAZZINI MAKES MUSICAL HISTORY.

Under the starry dome of heaven, on Christmas Eve, Luisa Tetrzzini, the great coloratura soprano, sang in the streets of San Francisco, the city which "discovered" her, at the Tivoli Opera House, in the season of 1903-04.

From a platform erected by the Municipal Board of Works in front of the Chronicle Building and Lotta's fountain, Tetrzzini faced a mighty throng that filled Market street for two blocks from building wall to building wall, and extended for a block up Geary street, Kearny street and Third street. The number in the multitude was estimated by the morning papers on Christmas Day as 250,000. A more conservative estimate from the space covered would indicate that there were at least 150,000 in the throng, while the windows and even the roofs of the office buildings on either side of the street were occupied by people who looked down on the wonderful Christmas Eve spectacle.

The weather was warm and clear, and there was no wind. It was, indeed, a typical California winter night. Tetrzzini's voice, in the more brilliant passages of Gounod's waltz song from "Romeo and Juliet," could be heard for fully two blocks. She was accompanied by an orchestra, conducted by Paul Steindorff, that played for her in the old Tivoli Opera House days before the fire, when San Francisco first discovered the worth of the diva and gave her to the world.

Tetrzzini calls San Francisco "my country," and it was during a legal clash of her rival impresarios in New York that she said, whatever the decision of the court was, she would sing "in the streets of San Francisco."

One of the San Francisco daily papers tells the wonderful musical epoch making story in part as follows:

"A bugle note rang out, and Tetrzzini, robed as a queen in gem bedecked gown, moved through a door at the rear of the stage and advanced to the very edge of the platform. Radiant as a goddess, she stood in the full glare of the spotlight, a blaze of color and feminine beauty apotheosized, the focal point of every eye in the mighty press of men and women. For an



MADAME TETRAZZINI WAVING TO THE ASSEMBLING CROWD IN FRONT OF THE EDITORIAL ROOMS OF THE SAN FRANCISCO CHRONICLE.

Mayor McCarthy, of San Francisco, is the gentleman shown in the picture. Photo reproduced by courtesy of the San Francisco Chronicle.

instant the crowd stared breathless. Then the mighty shout that arose and filled the square with its thunder told Tetrzzini that San Francisco did indeed love her and claimed her for its own.

"There were many who believed a woman's voice could never master the great void of space and the murmur of the throng. Then Tetrzzini lifted her hand for silence and a hush fell on the great crowd so intense that almost the sizzling of the spotlight became audible.

"Swayed by one emotion, awed by the wonder of the spectacle and the transcendent beauty of the voice, the thousands stood motionless while the haunting pathos and wonderful melody of 'The Last Rose of Summer' rose and fell in tones of pure beauty from the singer's lips. As the first verse ended Paul Steindorff's Orchestra crashed out in the accompaniment, and the pent-up feeling of the crowd expressed itself in a great shout of thanks and tribute. The song ended, and before her audience had recovered from its spell Tetrzzini was singing the waltz song from Gounod's 'Romeo and Juliet.'

"Then, for the first time, the intoxication of Christmas cheer and of a spectacle all realized as historic gave way to the complete mastery of a perfect art. Without the hushed thousands, the starry night and the radiant spectacle of Tetrzzini standing above the crowd, those notes would have conquered. With it they brought an exaltation that is rare and never to be forgotten. From the lower range to her high D, Tetrzzini's song was an outpouring of pure beauty, of human joy and passion and pathos.

"As the great singer held her last note true and strong, the answer came in a thunderous roar of sheer joy, a spontaneous expression of the emotion that had been kindled by her art.

"As the cheering continued, Tetrzzini graciously waved her hand and moved from side to side of the platform, bowing to the massed thousands in every direction. They cheered and cheered again, quieting only when the musicians swung into the melody of 'Auld Lang Syne.'

"Tetrzzini curtsied again and again as she moved backward through the door in the rear."



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THE MOST UNIQUE CONCERT IN HISTORY.

Flashlight picture of Madame Tetrzzini singing gratuitously to the multitude on Christmas Eve at Lotta's fountain in front of the Chronicle Building in "Newspaper Row," San Francisco. The great diva sang in the clear, mild, evening air of a typical California winter season, and thousands upon thousands were thrilled by her golden coloratura voice.

Lillian Grenville's Success in Chicago Opera.

The unqualified success of Lillian Grenville, the young American soprano now with the Chicago Opera Company, is not only attested to by the public, but by the press as well. Following are some press comments concerning her recent appearances in "Boheme," "Faust" and "Tosca":

"LA BOHEME."

She has a charming personality, she is a clever actress, and she becomes so absorbed in her role that we see the Mimi of the story before us and hear a voice which is refreshing in its purity. She has the instinct of the romantic actress, and with her vocal attainments she certainly made many friends among her auditors. The sweetness of her conception of the sewing girl, the naivete of her actions, that girlish timidity, all were faithfully portrayed and never for an instant was the musical part of the role forgotten. Her solo in the first act was cleverly given, and in the scene at the barrier she sang her part of the concerted music with considerable taste.—Chicago Examiner, November 9.

The opening act was delightfully sung, and though Miss Grenville and Mr. McCormack were new to almost all who were present, they were very generously applauded, and well they deserved it. Their voices blended beautifully, for both have tones that touch the chords of feeling. The third act Miss Grenville made of deeper dramatic significance than we have seen before. She had not to trust to an offensive cough, for her look, her bearing and the quality of sorrow she had in her voice were eloquent.—Chicago Evening Post, November 9, 1910.

Lillian Grenville is another of our American singers and she is worthy to rank with the great ones of all nations. It was her first appearance with this company, but the debut was enough to establish her as an artist of high rank, and before the end of the first act her voice rang out true and thrilling. It is very clear and well placed and has the moving quality found only in the singer who couples artistic development with an emotional nature; she not only sang but acted well.—Chicago Daily Journal, November 9, 1910.

"FAUST."

In voice and person she is well suited to the role of Marguerite; she gave the "Jewel Song" with girlish spontaneity and with adequate, if not authoritative, realization of its vocal possibilities. Most charming and effective display of her abilities was made in her entrance in the first scene of the second act, which constituted one of the charming novelties of her performance, not sedately and reposefully as more mature impersonators of the part have accustomed us to expect her, but running and laughing happily with her companions she met her hero.—Chicago Daily Tribune, November 20, 1910.

Lillian Grenville was a charming Marguerite. The velvety softness of the middle register of her voice and the excellent technical control she displayed in the "Jewel Song" won for her the plaudits of the house. Of the ensemble hers was the most individual interpretation.—Chicago Inter Ocean, November 20, 1910.

Lillian Grenville was again the interpreter of the role of Marguerite. She repeated her success with the "Jewel Song," but even more pleasurable was her singing of the "King of Thule" bit in the same act; the repose, the reflective mood with which she succeeds in interesting this apparently bland melody is the creation of a good technical equipment. Her legato was remarkably smooth and as easily under her command as the brilliant staccato with which she flung about the sudden showers of notes in the coloratura section of the "Jewel Song." In pantomime her Marguerite is thoroughly in the picture, which is saying much in these days of militant personalities.—Chicago Inter Ocean, December 2, 1910.

Miss Grenville as Marguerite was in excellent voice and mood. She sings with freedom and acts with such abandon, naturalness and charm that one's memory fails to reveal a more satisfactory singer in the part. Her voice is of real artistic worth and her singing in the "Jewel Song" was sparkling in its freshness, far from tra-

ditional. Her acting was of delightful naturalness.—Chicago Record-Herald, December 2, 1910.

Lillian Grenville delivered herself of an interpretation which had much to recommend it. Many sopranos more famous than Miss Grenville have caused the hapless maiden to be a simpering silly from the start. The performance last night made her into a virgin filled with the joy of life and spirit of guileless youth. The "Jewel Song" is a searching test of a singer's accomplishments, and Miss Grenville showed in this that many, if not all, the secrets of fine vocalization lie within her grasp.—Chicago Record-Herald, November 20, 1910.

"TOSCA."

Lillian Grenville made her first appearance in Puccini's opera, "La Tosca," last evening and won the sympathies of the large



LILLIAN GRENVILLE.
Soprano, Chicago Grand Opera Company.

audience who came to hear the third production for the season of this musical setting of Sardou's melodrama. She has such a charming personality and such a purely lyric voice that her interpretation is worthy to rank with the most notable we have had so far this season.—Chicago Examiner, December 3, 1910.

The splendid interpretation of Tosca was a triumph for Lillian Grenville. No former appearance of the singer has hinted the power and finesse of her impersonation of Sardou's heroine. The great second act, with its chance for the actress as well as the singer, was taken up as a challenge and it is an unusual pleasure to record the remarkable demonstration of this young woman whom we have known heretofore in the role of Marguerite. Bits of pantomime entirely original were incorporated in the impersonation, and though the conservatives may frown upon certain points as unduly emphatic, the study as a whole was excellent. The music Miss Grenville sang brilliantly.—Chicago Inter Ocean, December 4, 1910.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., December 23, 1910.

An enjoyable recital of Christmas songs was given yesterday afternoon by George Deane (tenor) in his studio, 311 Studio Building. Everything denoted a cultured perception, and those present thoroughly appreciated the spirit of the season. The interesting program was as follows: An old sacred lullaby, 1649 (Corner), "The Repose of the Holy Family," from "The Childhood of Christ" (Berlioz), a song cycle (Cornelius), "Morning Hymn" (Henschel). Frank P. Fisk at the piano.

Great interest was manifested in the Clarence Eddy organ recital at the Independence Boulevard Christian Church Tuesday evening, December 13. An unusually large audience attended the concert. Mr. Eddy selected a varied program. There was much that was new, but the great number was the sonata in E minor by James Rogers, which was so enjoyable. Mr. Eddy is eagerly awaited for future concerts here.

The Jewish Institute's invitational Sunday evening concerts, given at the institute, will again be a great success, for every one was enthusiastic about the first program, given this season on December 11. The soloists were Herman Springer (baritone), Claude Rader (violinist) and Rudolf King (pianist).

The first concert of the new year in Kansas City will be one of the famous W.-M. concert series. Sembrich will be the artist.

Dr. Hiner will be the soloist at the Christmas services at the Linwood Boulevard Presbyterian Church. The Hiner Orchestra will give the program at the Mayor's Christmas tree celebration in Convention Hall, and will be the feature at the public installation of the K. of P. in the armory.

JEANNETTE DIMM.

De Gogorza Sings for Berkeley Musical Association.

The Berkeley (Cal.) Musical Association gave its first concert of the first season in the Berkeley High School Auditorium, Wednesday evening, December 14. Emilio de Gogorza, the noted baritone, gave the program, assisted at the piano by Robert Schmitz. Mr. de Gogorza was heard in classical songs and arias by Gluck, Cesti, Tchaikowsky, Rubinstein, Brahms, Richard Strauss, Alvarez, Rossini, Harmond, Parker, Beaumont and the old English ballad, "Drink to Me Only With Thine Eyes."

The association will have three more concerts this winter, and the artists for this series of musicales are brought to Berkeley at a cost of \$2,500. The officers of this ambitious society are: President, the Hon. Beverly L. Hodghead; first vice president, Prof. Leon J. Richardson; second vice president, William Edwin Chamberlain; secretary, Julius R. Weber; treasurer, Samuel M. Marks; members of the council, Victorine Hartley, Frank Bunker, Adaline Maude Wellendorf, the Rev. John H. Lathrop, W. H. Payson and Prof. Richard F. Scholz. The object of this new society is to bring artists of international renown to Berkeley and present them to the public at the lowest possible cost to each individual. The subscription for the year is \$5, and for this sum the member receives two tickets for each concert, which is an actual cost of sixty-two and one-half cents per ticket.

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NEW YORK, January 2, 1911.

Christiaan Kriens and Eleanor Foster-Kriens are among the busiest musicians and teachers of the metropolis. During the past month they appeared on some notable programs, both public and private. Through years of practice their ensemble is perfect, and a first appearance usually means reengagements. Among their January bookings are: January 4, Tonkünstler Society, Brooklyn, first performance in America of a sonata for piano and violin, composed by Mr. Kriens, and dedicated to Anton Witek. January 6 the Kriens Trio plays in Roselle, N. J., before the Women's Club; January 27, Bordentown Military Academy. Christmas-Sunday Mr. Kriens services were called upon morning, afternoon and evening at two important church services, and at the Educational Alliance. His songs are coming into prominence; some noted singers have them in their repertory.

Mary Jordan, contralto, and Morton Adkins, baritone, were conspicuous in the twenty-ninth public performance of the American Guild of Organists, when C. Whitney Coombs' new work, "The First Christmas," was performed under the direction of the composer, at St. Luke's Church, Convent avenue and 141st street. Elizabeth Tudor, soprano, and William H. Pagdin, of Philadelphia, tenor, with Will C. Macfarlane at the organ completed the roster of participants, with chorus of eighty singers. Miss Jordan's beauty of voice and dignity of interpretation were conspicuous. Mr. Adkins sang with conviction and fervor of delivery. Both soprano and tenor did well, especially the former in a lovely solo, "The Stars Shine Bright." A carol, "Sing, Ye Choristers of Heaven," was notably tuneful and there are fine moments in the work. Thirty members of the Guild appeared in the processional, including four ladies, Misses Courtenay, Liscom, Fox and Spencer. Others of the society present were, warden, Frank Wright; secretary, Lewis Elmer; treasurer, C. Whitney Coombs; H. Brooks Day, J. Warren Andrews, Clarence Eddy, John Hyatt Brewer, Clifford Demarest, F. W. Riesberg.

Sixty-six diners sat down to the annual New Year's luncheon of the American Guild of Organists January 2, Hotel St. Andrew. Warden Frank Wright, Mus. Bac., A. G. O., chairman. Noticeable was the goodly number of women members present, among them Irma Courtenay (Richmond Hill, L. I.), Kate Elizabeth Fox, Fannie M. Spencer (Ossining) and Louise F. Thayer, beside a number of members' wives. Mark Andrews was formally presented with the Clemson Prize in the anthem competition, \$50 cash, and made, as always, a most felicitous speech a combination of wit and good sense. "O Brightness of the Father's Face" is the title, a five-voiced work, soon to be printed. Nineteen competitors thus low to the Andrews muse. There was much enthusiastic talk regarding the establishing of a Guild headquarters; some \$400 have already been pledged. Ernest R. Kroeger (St. Louis), Arthur Foote (Boston), P. C. Lutkin (Evanston, Ill.), Mr. Priest (Washington), from outside chapters of the Guild, said interesting things, and others taking part with suggestion or speech were Walter J. Clemson, S. T. Trench, Frank L. Sealy, J. Warren Andrews, E. M. Skinner, S. Lewis Elmer. There was special discussion anent standardizing both console and pedal board, but no group of speakers agreed with another. Of those present, doubtless the following are known to all interested in organ playing: Clarence Eddy, Mark Andrews, Ernest R. Kroeger, Frank Wright, J. Warren Andrews, Frank L. Sealy, H. Brooks Day, Warren R. Hedden, Samuel A. Baldwin, Clifford Demarest, Fannie M. Spencer.

Helen Hulsmann the child pianist, made a notable hit at the Wanamaker Auditorium "Children's Festival" last week. She played Chopin "Ecosaisies" and MacDowell's "Czardas" as her program numbers, but had to play encore pieces every time she appeared. January 2 she took part in the West Side Y. M. C. A. entertainment, and here

also played most brilliantly. Two Southern press notices follow:

Helen Hulsmann made many friends in this city by her extraordinary piano playing.

She has a large and interesting repertory, which surprised and pleased her audierces.—La Grange Reporter, La Grange, Ga.

Those who heard little Helen Hulsmann, of New York, in her interpretation of Beethoven, Chopin and MacDowell piano compositions were more than astonished at the wonderful development attained by this interesting child.

She is barely ten years old, though well developed physically and mentally, and she surprises one with the clearness and brilliancy of her technic and her unusual appreciation of tone.—The Georgian, Atlanta, Ga.

She has studied with Antoinette Ward several seasons, and is a credit to the methods of that teacher.

Jennie Jackson Hill, soprano, and Alice Campbell, contralto, sang the solos in "The Messiah," at the Church of the Advocate, the Bronx, December 29. A large cut of Mrs. Hill appeared in the Evening Telegram of December 30, together with press notice, which reprinted, reads:

While all of the soloists scored decided successes, the hit of the evening was made by Jennie Jackson Hill, who sang the soprano parts. Mrs. Hill has a voice of great range and clearness, and her interpretation of the score met with prolonged and well merited applause. Mrs. Hill, who is the wife of Richard Hill, an attache of the coroner's office in the Bronx, figures quite prominently in all the leading church and social affairs in that borough.—Evening Telegram.

Miss Campbell was also soloist at a performance of "Elijah" at the same church a month ago, scoring a success. Both singers are pupils of Henrietta Speke-Seeley, who will give her lecture-recital on "Songs of Burns" at City Island January 6.

Frances De Villa Ball, the pianist, spent the holiday week at her former home, Albany, where she has long been known as the leading pianist. Two press notices of recitals up the State follow:

Too much praise cannot be given to the charming little artist, Frances de Villa Ball. Miss Ball, who plays with great delicacy and skill, charmed all present with her delightful rendering of an "Improvisation" by MacDowell, a prelude by Grieg and a Chopin waltz. In encore she played a Norwegian dance of Grieg's.—The Saratogian.

The applause marking the appearance of Frances de Villa Ball placed her as one of Troy's favorites. MacDowell's "To a Water Lily" was given with a light touch that left the listener unprepared for the heavy chords in "Spring's Rustling," Sinding, but Miss Ball was as well equipped for the brook-like tone of the one as for the rush of the other. Later Miss Ball played ballade, A flat, Chopin, which best showed her artistic qualities.—Troy Record.

The regular meeting of the Fraternal Association of Musicians at Hotel Gerard December 27, had as guest of honor Xaver Scharwenka, who was generous in playing two of his own works for the members; Mr. and Mrs. Carl Tollefson, who played a sonata of Scharwenka, composed at eighteen years of age, and Dr. A. L. Hood, who talked on "Piano Tuning and the Tempered Scale." There was a discussion on "The Mechanism of the Piano-forte," and President Walter L. Bogert, chairman, guided affairs with skill.

Elizaeth K. Patterson's reception to Mr. and Mrs. Ernest R. Kroeger, of St. Louis, January 2, brought together many people interested in the guests as well as the hostess. His playing of groups of new works was highly appreciated, and B. Margaret Hoberg contributed pieces by Debussy. Some of the charming resident students of Miss Patterson poured tea and punch, and the social features were enjoyed by those privileged to attend.

Jessamine Harrison-Irvine was the successful piano accompanist at the song recital which Frederick Weld recently gave at the Ogontz (Pa.) School, December 9. The same week Mrs. Irvine played for Otto Weisel at a lecture on "Madama Butterfly" before the Lutheran Club of New York. December 10 Mrs. Irvine played for Minna Kaufmann, the soprano, at a lecture recital given by Gustav L. Becker. December 23 the same pianist accompanied for the recital given by Madame Ogden Crane. Other December engagements included a concert at East Side Settlement (Mrs. Oliver H. P. Belmont's work) and several "at homes."

Julia Waixel, the pianist from New York, was the accompanist at a song recital given in Library Hall, Branford, Conn., by Maude Fenlon Bollman, of Rockford, Ill., Monday evening, December 12. Miss Waixel is in demand for such work. She is a musical and well equipped assistant for singers, violinists and others who require accompanying in rehearsals or public concerts.

Weber Trio to Give Concert in Boston.

The Gisela Weber Trio will give a concert in Boston Wednesday evening, January 11.

Heinrich Meyn to Teach.

Heinrich Meyn, the concert baritone, has been induced to accept a limited number of pupils. He will prepare these for concert and operatic careers. Mr. Meyn has appeared with leading orchestras and choral societies, but he is better known on both sides of the Atlantic as a polished lieder singer. As a linguist, too, Mr. Meyn has taken pre-eminent rank, and his social connections will enable him to do much for promising singers trained by him.

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BUSONI IN NEW YORK.

The noted pianist, Ferruccio Busoni, who arrived in New York on the steamer Oceanic December 28 is accompanied by his wife, Gerta Busoni, who is a very interesting woman. Her life has been an unusual one, and she has been the hostess of many charming "at homes" in many countries. She was born in Sweden, and, when a girl of sixteen, was sent to Finland to the Conservatory of Music at Helsingfors, where she met Mr. Busoni, who was a professor there. It was a case of "love at first sight," and a week after they met they were engaged. With her marriage she gave up all idea of becoming a musician, and devoted her energies to the success of her husband's career.

Shortly after their marriage the Busonis moved to Moscow, where Mrs. Busoni took up seriously the study of Russian. She had hardly mastered this difficult task when it was necessary for her husband to go to America, so, saying goodbye to her many friends in Moscow (for by this time she had become very popular, and her informal receptions were the talk of the town), she moved to Boston, where her husband became instructor at the New England Conservatory of Music.

The fact that Mrs. Busoni did not know the English language did not trouble her, and she soon mastered this tongue, which contrary to the popular idea, she claims is more difficult than Russian.

After a residence of several years in America, the pianist and his wife moved to Italy. Fortunately Mrs.

with her Italian, so the linguistic difficulties here did not bother her. By this time she felt as if she had enough languages, with her native Swedish, her Russian, Italian, German, French and English, and she laughingly says she does not know which language she thinks in.


Madame Busoni will accompany her husband on his entire tour.

Madame Gardner-Bartlett to Help Mrs. Belmont

Caroline Gardner-Bartlett has been chosen to take charge of the Artists' Musical Branch of Mrs. Oliver H. P. Belmont's Political Equality Association, which has headquarters at 138 East Thirty-fourth street. It was that great artist, Madame Nordica, who suggested Madame Bartlett to Mrs. Belmont. Madame Bartlett's wonderful ability in placing voices secured this position for her. The class which she is to teach will meet Wednesday evenings.

Habelmann's Opera School.

Theodore Habelmann's opera school at 909 West End avenue, New York, has many pupils preparing for their careers. A number of the singers will complete their



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repertory by April, when they will sail for Germany. At present there are fifteen artists trained at the Habelmann school in New York filling good engagements in the opera houses of the Fatherland, and this number will be considerably increased by those who go abroad this spring.

Among the pupils of notable promise now studying with Mr. Habelmann is Miss Avoy (voice pupil of Bell Holt). Walter Kieswetter, who has been associated with Mr. Habelmann for many years, acknowledges that he is indebted to this maestro for his training and understanding of the technic and dramatic situations in the standard operas. At the Habelmann school, Mr. Habelmann personally illustrates operatic scenes, and the lessons are so arranged that all intelligent students must make progress.

Lazar S. Samoiloff's Success.

The successful career of Lazar S. Samoiloff, teacher of singing, is a case where sterling merit won quick recognition in this country. He was discovered by Everardi, with whom he studied a year; then he took a medical course at the University of Vienna, specializing on nose and throat, followed by five years at the Royal Conservatory of Music, Vienna, and three years with Chevalier Brogi, Milan. He then sang at the Charkoff Opera House, Odessa, Russia, and in opera in Italy. Subsequently he made an extensive concert tour through Russia with Adaberto, late of the Metropolitan Company, then came to New York, where he teaches singing and operatic repertory. In this field he has been so successful that he is today in the front rank. He has brought out a number of singers in operatic, concert and church singing. One has but to attend a pupils' recital to appreciate the high quality of his work. One of his pupils, a physician, writes:

My Dear Mr. Samoiloff:

As a physician, and also a lover of singing, I have had occasion to investigate the theories and methods of many teachers of voice

culture, and was surprised at the ignorance that prevails in reference to the physiology of the voice, and amused at the weird and absurd theories advanced by some. It was your thorough knowledge of so important a matter, combined with your excellent, natural methods of bringing out the singing voice, that first commended you to me as an ideal teacher, and my subsequent experience with your teaching has fully confirmed this opinion. In addition to a correct fundamental knowledge of the anatomy and physiology of the vocal organs, and the proper method of breathing, your method of voice placing is admirable and unusually effective in bringing out clear, resonant tones. You also possess the faculty, in an unusual degree, of quickly apprehending improper tone production, and are very successful in correcting it. You have a comprehensive and varied repertory, and your own singing reveals a beautiful, well trained voice, and a power of expression and interpretation that is inspiring. I am not in the habit of giving testimonials for publication, but I take pleasure in making this exception.

ALBERT F. LESLER, M. D.

Numerous testimonials from many admirers and pupils would fill columns, and show that vocal pupils recognize in Mr. Samoiloff a splendid teacher. He is active in musical circles and musical critic of a Russian and Hungarian paper. He organized the Bel Canto Musical Club of students of voice for the study of theory, sight singing, chorus and ensemble singing, dramatic art and repertory. Mr. Samoiloff is the director and his pupils and friends are members. They give monthly concerts and recitals of a high order, while the singing compares favorably with that at professional concerts. Of his pupils Isa Kramm sang in Milan, Italy, in "La Boheme" and "Tosca," and Mrs. H. Hudson Billweiler has appeared in Berlin and Hamburg, Germany, with great success. The



MRS. FERRUCCIO BUSONI.

Busoni had learned the Italian tongue at school. Later on it was decided to make Berlin their home, and the lady took up the study of German.

The Busonis have always spent their summers at Basel, Switzerland, where both French and German are spoken. Mrs. Busoni's French had been learned at boarding school



LAZAR S. SAMOILOFF.

critics praise the excellent schooling and correct breathing taught them by Mr. Samoiloff. Many of his pupils are in church choirs, others appearing in concerts and on the stage. On December 17 no less than eight Samoiloff pupils appeared at the Wanamaker Auditorium with marked success.

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56 BLOOMSBURY ST., W. C. 1.
LONDON, England, December 24, 1910.

The London Symphony Orchestra gave a special Wagner concert, December 17, when the program was made up of selections from the "Ring," prelude to act three of "Die Meistersinger," "Ride of the Valkyries," and act one from "Tristan and Isolde." The soloists were Perceval Allen, Madame Gleeson-White, Morgan Kingston and Charles Knowles. Miss Allen was heard in the Brangaene music, which she has made essentially her own, and on this particular occasion the quality of her voice was exceptionally luscious and blended marvelously with the orchestra, which was conducted by Dr. Richter. The chorus parts in this first act of "Tristan" were sung with good effect by a part of the London Choral Society.

Frederic Cowen's cantata, "The Veil," will receive its first London performance February 21, with the Cardiff Festival Chorus and the following soloists: Agnes Nicholls, Phyllis Lett, Walter Hyde and Herbert Brown.

Edyth Walker, the American soprano, who appeared with such great success as Elektra at Covent Garden last season and again this year, has been engaged by the management of the Palladium, London's new and magnificent music hall, for a week's engagement, beginning January 2.

Among the notable song recitals of the season that given by Kirkby-Lunn in Bechstein Hall, December 20, must remain distinguished for the beauty of vocal tone at the command of the artist and for the artistic detail in the analysis of each and every song. And the breath control of this singer is an art in itself. Never is there the necessity for the curtailing of a phrase or the shortening of a note by the need of an immediate breath. Her program contained five Brahms numbers, "Wie Melodien," "Klage," "Von ewiger Liebe," "Sapphische Ode" and "Vergebliches Standchen"; some old French songs of the thirteenth, fifteenth and sixteenth centuries, and two groups of miscellaneous songs which contained Max Reger's "Des Kindes Gebet," "Ruhe, meine Seele," by Strauss, and "Der Freund," by Hugo Wolf, besides the very dramatic and impressive "Sunrise," by Edward MacDowell. In Brahms particularly Madame Kirkby-Lunn has no superior among contemporary interpreters. The perspective in pure musical thought presented by this artist reveals many new and marvelous shadings in tone and word. The pathos and sublimity of the "Von ewiger Liebe" were revealed with the impressiveness of consummate art. And the sustained legato and non-breath periods of the "Sapphische Ode"

were reverentially observed, with the result that the simplicity of the phrasing, true to the expression of the song's verities, carried its own conviction and added but one more feature to a most memorable afternoon of song. Madame Kirkby-Lunn will leave for America today to fulfil a long list of engagements there during the next three months.

The New Symphony Orchestra announces Melba as soloist for its fourth concert, February 14, when, among other numbers to be contributed by her, is the mad scene from Donizetti's "Lucia." The orchestra will play the Dvorak "Carnaval" overture, Tschaiakowky's symphony No. 5 and Strauss' "Don Juan" symphonic poem.

Sousa has arranged a series of interesting programs for his week's engagement in Queen's Hall, beginning January 2. The list of the bandmaster's own compositions includes selections from many of his operas, several of his famous marches, and the first performance of a new work entitled "The Dwellers in the Western World." Four Wagnerian excerpts are programed, the prelude and "Liebestod,"



JOHN PHILIP SOUSA.

from "Tristan," "Siegfried" fantasia, "Ride of the Valkyries" and "Tannhäuser" overture. Other popular overtures to be heard are "The Bartered Bride," by Smetana; "In Spring," by Goldmark, and "1812," by Tschaiakowsky, besides the "Peer Gynt" suite and "Les Preludes," the Liszt number being the opening number in the first program, January 2, and the Grieg on the last program, January 7. Contemporary composers of various nationalities are well represented, among whom may be mentioned Strauss, whose "Till Eulenspiegel's Merry Pranks" will be played at the second concert; Rachmaninoff's "The Bells of Moscow"; two compositions by Sibelius, "Finlandia" and the "Triste" valse; a canzonetta from some new symphonic sketches by Chadwick; "Welsh Rhapsody," by Edward German, and "Scenes Napolitaines," and the ballet music from "Les Erinnyes," by Massenet.

Joseph Holbrooke gave the first in his annual series of three chamber music concerts, in Steinway Hall, December 19, when the program was constructed of the Reger trio in E, No. 3, op. 102, for piano, violin and cello; the César Franck trio in E, and Holbrooke's own quintet, No. 3, op. 44, entitled "Diabolique." There was also a group of Holbrooke songs, sung by Mary Groser, but the interpreta-

tions of these numbers were so erroneous both in the conception of their individual character and tempi that they must have made a very curious impression on those hearing them for the first time. In the Holbrooke quintet one found a veritable tone poem of changing tonal coloring and mood of expression. Though named "Diabolique," this particular character does not seem to pervade the four movements, but rather to be centralized in the valse diabolique (third movement) with characteristic and fascinating effect. There is a tremendous force and vitality as well as a great temperamental glow in all Holbrooke's works, to which this quintet is no exception. One of the late opus numbers of the composer's works, it impresses as containing even a much greater impulse of earnest thought and genuine musical feeling. The program opened with the Reger trio in E, No. 3, op. 102. Colossal in the scope of its imagination, as well as in its workmanship, constructively and harmonically, though cast in the classic sonata form, the composition breathes a spirit of a modernism of far remoteness. The complexity of its design and the art of interweaving require the highest degree of musicianship and virtuosity for its artistic interpretation. As presented by Mr. Holbrooke, pianist; Albert Sammons, violinist, and Warwick Evans, cellist, there was little left to be desired. The César Franck work was also excellently played. Here one finds quite another idiom, and one of the most effective trios in all musical literature. Though one may admit the universality of genuine art, there remains, however, the necessity of an intimate acquaintance with and a special study of the individual work, especially the newer musical art works, before a full realization of their character and meaning is possible, otherwise much that is elusive must escape just valuation. Fortunately the composition by Franck has become familiar to the general musical public through its frequent appearances on pianists' programs as the prelude, chorale and fugue, and on this occasion of its appearance as an ensemble number it was received with much enthusiasm. As a trio its musical value is greatly enhanced, the writing for the strings being particularly grateful and effective, and a wonderful dignity pervading the entire composition. Nothing of the modern vitiated musical intent is to be found within its form; it is the purely spiritual in character and mystic in mood, although lyric and pulsating with warmth and color when properly interpreted, either as an ensemble number or as a piano solo. At the second concert to be given January 20 Franck's quintet for piano and strings will be played. Also Reger's sonata in F sharp for violin and piano and Holbrooke's quartet No. 1 (op. 21).

A very interesting talk was given on the Fletcher music method by its originator, Evelyn Fletcher Copp, December 14, at her studio in Upper Bedford Place. The aim of the Fletcher music method is to give the child a fundamental, systematic and logical education in music in a way that is natural and pleasurable, and thus make it possible for music to develop the child physically, mentally and artistically. Mrs. Fletcher gave an exhibition of the appliances utilized in the teaching of her method and her audience was greatly impressed with the simplicity of the idea. Many English music teachers have taken up the study of the method with Mrs. Fletcher, who will be in London for several months.

The musicale given by Rodolfa Shombino at her home in Montague street, December 14, was one of more than ordinary interest. Many notable musical people were present

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and a program of many interesting numbers was contributed by Marian Davies, Ward Comdry, M. Mangeol, Miss Witting, Miss Newstead, Marion Hanson, Herr Roth, M. Levine and many others. EVELYN KAESMANN.

MUSIC IN LIVERPOOL.

LIVERPOOL, December 8, 1910.

Since writing on the 17th ult. the principal events that have occurred here have been the performance of Berlioz's "Faust" by the Liverpool Welsh Choral Union under Harry Evans, F. R. C. O., the features of which were highly intelligent choral singing and by an excellent instrumental foreground. In the handling of his forces Mr. Evans showed his usual comprehensive grasp of detail and climatic effect, qualities that were seen to the greatest advantage in the dramatic work of the middle scenes and the "Apotheosis." The "Rakoczy" march and the various interludes were capably handled, and the ensemble throughout was maintained at a high pitch of efficiency. Emily Breares' Marguerite could hardly have been improved upon. Her voice, a well controlled soprano, which is increasing in power and beauty, was quite at home in the music, and she entered into the spirit of the character with evident zest. Floyd Chandos was also very satisfactory in the Faust numbers, notably during the "Invocation," and Charles Tree added greatly to his already high reputation by a thoroughly consistent presentment of the part of Mephistopheles.

At the Philharmonic Society's concert Dr. Cowen secured a lucid reading of Elgar's "Enigma" variations. The new ending with organ obligato was heard on this occasion. Berlioz was again in evidence with his "Carnival Romaine" overture, and the "Huldigungs March" of Wagner was likewise in the scheme. Much interest was aroused by the fine reading by Fritz Kreisler of the solo part of Brahms' monumental violin concerto in D.

The third Harrison Concert was in the form of a piano recital by Vladimir de Pachmann, whose commanding ability and amusing mannerisms show no sign of abatement. Though, of course, superbly impressive in his Chopin selections, he was hardly less so in Mendelssohn's "Andante and Rondo Capriccio," and examples of Schumann, Liszt and Moszkowski. Additional pieces were shamelessly demanded and cheerfully conceded. A truly great, funny, little man.

Jan Kubelik and Wilhelm Bachaus paid a return visit, taking the place of Clara Butt and her husband, Kennerley Rumford, who have been compelled, owing to the illness of the great contralto, to cancel most of their engagements. Everyone hopes that Madame Butt will soon be restored to her normal health. On the occasion in question the two young virtuosi joined forces in the "Kreutzer" sonata, which they handled musically and with great technical facility. Bachaus gave a well balanced reading of Schubert's impromptu in B flat and Tausig's arrangement of the same composer's march in D, the violinist being heard to advantage in a group of pieces ranging from Handel to Paganini, his unerring technic being as fine as ever. In harmonic work especially Kubelik almost stands alone, though he lacks the virility of such an artist as Kreisler. A local product under the Italianized name of Amali made a very creditable debut, singing examples of Tschai-

kowsky, Brahms, etc., but of course nothing in her native vernacular, which was a pity. Her voice is a very even contralto of good range, and the intonation practically faultless. Ludwig Schwab's accompaniments were a combination of vigor and sympathy and added much to the general success of a largely attended concert.

In accordance with an arrangement made at the beginning of the season by which the directors of the Philharmonic Society incepted the policy of inviting different conductors from time to time, the concert on December 6 was directed by Henry J. Wood, the famous conductor of the London Queen's Hall concerts. Tchaikowsky's fifth symphony is a work that lends itself to febrile treatment, and certainly that element was in the ascendant on the occasion in question. Mr. Wood's powers as a chef d'orchestre are freely granted and his peculiar faculty has probably never been more happily demonstrated. His habit of grouping the first and second violins in one serried phalanx makes for steadiness, especially when the parts are much divided, but in every respect his command of tone color and dynamic precision is quite unique, and the title of "The English Nikisch" is not by any means far fetched. The other items included the "Der Freischütz" overture; Grieg's beautiful "Lyrische Suite"; Beethoven's "Rondo" for wind instruments and J. Sibelius' "Valse triste." The choir sang with tolerable success the choral epilogue from "The Golden Legend" and Madame Kirkby-Lunn, the eminent contralto, did Isolde's "Liebestod."

W. J. BOWDEN.

Gertrude Paine, Teacher of Dunning System.

Gertrude Paine, of Los Angeles, Cal., is one of the teachers chosen by Carrie Louise Dunning, inventor of



GERTRUDE PAINE'S DUNNING SYSTEM PUPILS.

the Dunning System of Improved Music Study for Beginners, to assist Mrs. Dunning in conducting the normal classes now in session in Los Angeles.

This method of teaching the fundamental principles of music as originated by Mrs. Dunning, and endorsed by some of the greatest musical authorities of the world, is growing in the Far West, as in other sections of this country, and also in Europe. The growth, indeed, has been phenomenal, for there are now many teachers using this system in schools as well as in the private studios. In her system Mrs. Dunning exemplifies the true normal pedagogical principles in teaching music, and when such principles are carefully taught great results follow. Mrs. Dunning limits her normal classes to a small number of

teachers, and by that plan she meets every demand and can give individual attention when necessary to each member of the class.

Miss Paine, who is assisting Mrs. Dunning in Los Angeles at present, has conducted normal classes herself in Galveston, Houston and Dallas, Texas, as well as in Los Angeles. These classes in the two largest States of the Union have aroused enthusiasm in the ranks of the musical fraternities in both.

Bonci Soloist at Second Volpe Concert.

The second subscription concert of the Volpe Symphony Society of New York, Arnold Volpe, conductor, will take place in Carnegie Hall, Sunday afternoon, January 8, at 3 o'clock. Alessandro Bonci, the famous tenor, will be the soloist, and for the American feature, which has now become an established part of Mr. Volpe's plan, an unfamiliar work of MacDowell will be given. The program will be as follows:

Symphony No. 3, A minor (Scotch) Mendelssohn
Aria, Una furtiva lagrima, from L'Elisir d'Amore Donizetti
Menuetto and Finale from String Quartet, op. 59, No. 3.
(String Orchestra.)

Tone Poems, Hamlet and Ophelia, op. 22 Beethoven
Che Gelida Manina, from La Boheme Puccini
Overture, William Tell Rossini

The companion tone-poems, after Shakespeare, by MacDowell, were composed in Paris in the winter of 1885. These works are almost unknown to the public, so interest attaches to them, not only as unfamiliar works of the deceased American composer, but also as his impression of the characters of Hamlet and Ophelia.

Josephine Knight's Brilliant Successes.

With a successful oratorio appearance in Bridgewater, Mass., on December 2, and an equally successful appearance in a miscellaneous concert at Haverhill December 7, Josephine Knight started her December engagements most auspiciously, continuing them with a brilliant appearance at the Cecilia concert in Waterville, Me., December 13. Of this the Waterville Sentinel says in part:

Her voice was pure, clear and sweet in tone, of delightful delicacy in technical exigencies, and rich in the varying interpretative values. She delighted all by her artistic singing, in which the enunciation, too, was specially to be commended. Her encore numbers were captivatingly successful, but the full beauty of her voice only became splendidly apparent in the pathos and bitter sorrow of the initial solos, as in the soaring supremacy of the ensemble effects in the sustained climax of Gounod's "Gallia," the closing number on the program.

From this it is plain to be seen that Maine people appreciate thoroughly the significance of true merit.

Lehmann's First New York Concert Next Monday.

Liza Lehmann, the English composer-pianist, and her quartet of singers will give their first New York concert this season, in Mendelssohn Hall, Monday afternoon, January 9. The company is expected to arrive in New York the end of this week from a three months' tour of the Pacific Coast. The program for next Monday will include numbers from "The Golden Threshold," miscellaneous songs and "Four Cautionary Tales and a Moral."

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ST. PAUL, MINN., December 31, 1910.

Perhaps it is as well that it is not given to mortals many times in a lifetime to listen to such music as the Schubert "Unfinished Symphony" as it was played by the St. Paul Orchestra last Sunday afternoon. It is difficult to express the impression made by the exquisite clearness and delicacy which made it possible to trace every phrase from group to group of instruments, and through all its phases until repeated in some other voice, and the reading which Mr. Rothwell gave it was in every way calculated to enhance the somber yearning of the first movement, while continuing to a lightened tenderness in the second, which has a curious completeness without a third. There is no soloist who sings before St. Paul audiences who receives quite so warm a welcome as Elizabeth Rothwell-Wolff, both for her beautiful singing and her lovable personality. Like the orchestra, Madame Rothwell-Wolff has reached, if it were possible, a higher plane of conception than a year ago, and the broadened intellectual grasp which comes only with maturity, added to the familiar tender sympathetic voice, only proved to St. Paul music lovers what they have maintained in past years, that Madame Rothwell-Wolff was not yet at the zenith of her powers. The aria of Salome from "Herodiade" (Massenet) and the Liebestod from "Tristan and Isolde" (Wagner) were so invested with the true spirit as to leave no taste for the "Three Ballet Pieces" (Rameau), however charming they might be in themselves, or for the "Tannhäuser" march, without which the program seemed strangely complete in itself.

The Schubert Club, not discouraged by the drop in the musical mercury during holiday time, gave the following program before the student section on Wednesday last: Sonata, E minor (Haydn), Minnette Warren; "The Christ Child" (Coombs), Lenora Linhoff; violin obligato, Helen Schutte; romance, op. 4 (Heitsch), introduction and polonaise (Bohn), "Madrigale" (Simonetti), Hattie Paper; cantata, "Bethlehem" (Reinecke); Christmas carols, "The First Noel" (traditional), "Cradle Song of the Blessed Virgin" (Barnby-Gow), "Christmas Hath Made An End" (1576), "The Wassail Song" (traditional), "Hark, How Sweetly the Bells" (George Fox). First sopranos: Beulah Mounts, Marion Hovelson, Alice Pearce, Celia Bettis, Mary Cummings and Mesdames H. L. Simons and Fred Wannemaker. Second sopranos: Mary Pease, Hazel Bolton, Mae Howe, Mabel Ponthan and Mrs. F. W. Bennett. Altos: Belle Morse, Mina Johnson, Edith Kubischek, Anna Hendrickson, Birdie Norton and Clarice Lovering. Incidental solos by Miss Cummings, Miss Mounts, Miss Morse and Mrs. Simons. Imbued with the Christmas spirit, the Schubert Club has planned two out of town concerts and five programs in St. Paul. One of the most important of these will be given next Thursday evening at the Girls' School at Redwing. Mary Cummings, soprano; Lucile Larkin, pianist and accompanist, and Elsa de Haas, contralto, will go down to Redwing Thursday, give the program Thursday evening, and remain over night. The audience will comprise at least 100 persons, and Fanny French Morse is delighted at the prospect of having a concert at the school by the three gifted St. Paul girls. The other out of town concert will be given the week following in the

prison at Stillwater. It will be the first concert ever given for the State's prisoners by the Schubert Club, and will probably be the first of many, if it is learned that the music finds appreciation there. Mrs. Morse, superintendent of the Girls' School at Redwing, and a woman of much experience in eleemosynary institutions, is emphatic in her estimate of music as a fine moral influence. She says it makes the most direct appeal of any art, or indeed of any argument. In addition, the philanthropy committee has arranged to give one program between Christmas and New Year at the City Hospital and four programs to as many "shut-ins." These last are a specialty with the committee, which, for the last three years, has been providing concerts for bedridden folk or for those tied to invalid's chairs.

The St. Paul Symphony Orchestra lately returned from an initial tour which included Chicago, Des Moines and Dubuque, Ia.; though fatigued to some extent by delayed trains, they appeared to be in the best of humor and pleased with the results of their trip. With Cornelia Posart, of Berlin, pianist, appearing with the orchestra, the effect was such as to create one of the greatest musical impressions in the history of Dubuque. Music lovers within a radius of 100 miles were present at the concert. Every seat in the Grand Opera House was taken several days in advance, and several hundred were turned away. At Des Moines, 2,000 persons greeted the orchestra. At Chicago, where the orchestra played in "The Messiah," under the direction of Harrison M. Wild, resident choral director of the Apollo Musical Club, there seems to have been some astonishment at the excellence of the orchestra's playing, but there was never any doubt in the hearts of the home people as to the kind of an impression the orchestra must make in Chicago. These triumphs were repeated at Milwaukee. Negotiations have been opened with Manager Wagner for the appearance of the orchestra in Milwaukee at the spring festival in April.

The first of a series of three opera recitals given by Anna Shaw Faulkner and Marx E. Oberndorfer, of Chicago, took place yesterday afternoon at the Schubert Theater, Charpentier's "Louise" being the opera under consideration. A cursory reading of the text by Miss Faulkner, with adequate running explanations, proved very illuminating, and the piano illustrations were so numerous and generous in length as to give a very fair idea of the score. Mr. Oberndorfer is a pianist of marked ability, and adapts his playing admirably to the libretto as it is read. The next recital in the series of operas which Mrs. F. H. Snyder is bringing to St. Paul in January will be upon Massenet's "Thais."

MARIAN COE HAWLEY.

Boris Hambourg Enjoying Winter Sports in Canada.

Up in Canada, where the winter air is frigid and crisp, Boris Hambourg, the cellist, spent his Christmas vacation with friends of many years' standing who showed him every variety of winter sports, so dear to the hearts of Canadians. There were sleighing, skating, tobogganing, a 'cross country jaunt over the crusted snow on the big snowshoes, and the only sport which the cellist declined to try his hand at was ski-ing. When the long, flat wooden shoes were brought up to him, Hambourg looked at them and shook his head. He was willing to engage in anything that was reasonably safe, but lack of experience in managing the unwieldy skis was too much, he declared.

Mr. Hambourg wrote his manager, M. H. Hanson, of New York, telling him of the splendid time he was having, announcing that he would be back before the end of the present week to fill a number of private recital engagements arranged for him, and will be in readiness to resume his public appearances, which begin directly.

Nordica Engaged for Two Concerts in Toronto.

The Schubert Choir concerts for 1911 will mark another advance in the musical history of Toronto. The choir, which comprises four hundred voices, and of which H. M. Fletcher is conductor, is modeled on the lines of the famous Leslie Choir of England, each member being obliged to pass a most rigid examination in voice quality and sight reading, the result being that the choir is one of exceptional brilliancy, volume and sonority.

During the last few months, since Madame Nordica's unprecedented Paris triumphs, so numerous have been the spontaneous and persistent demands from Toronto music lovers that their city be given an opportunity of again hearing the great prima donna, that Mr. Fletcher, although somewhat daunted by the expense of the project, finally secured Madame Nordica for the choir's two concerts on February 20 and 21. The Toronto Symphony Orchestra has been engaged to assist the diva at both concerts, which will be her only appearances in Canada this season. The concerts will be held in Massey Hall, which has a seating capacity of 3,500, and will be under the patronage of Earl Grey, the Governor-General. Subscription lists were opened a few weeks ago, and the public interest is evidenced by the fact that already the entire house for both nights is almost sold completely out, and Mr. Fletcher is now negotiating for a third concert.

At the first concert Madame Nordica and Myron Whitney, the well known bass, will sing the solo parts in the opera "Faust" by Schumann, and at the second concert in the Bach cantata, "A Stronghold Sure." For "Faust" an auxiliary choir of fifty voices in the upper gallery will be added.

A Gem of Criticism.

[From the Hoboken, N. J., Observer.]

"Sweet Charity" was the motto of yesterday's matinee concert at the Gayety Theater, arranged by the Hoboken Quartet Club. The house was about filled with an audience willing to sacrifice their obolus upon the altar of charity for it was a benefit concert in aid of the less fortunate of this mundane sphere at Christmastide, when each and every heart should be gladdened.

The program itself was well worth the coming. The selections were artistic and readily understood, even if more or less above the limit of the willing force which executed them.

Heinrich Bauer's own compositions, especially "Graceful Mamic," gathered well deserved appreciation. Also, his "Hearts on Fire" made a hit.

It would be out of place to compare Mrs. Willenborg's efforts and results with those of Madame Schumann-Heink. In the first place it was charity in the latter—pure art with a past of unrivaled art reputation. It may appear that the selection of Mrs. Willenborg so shortly after we heard the same selection by the very best representative of an alto-range of both hemispheres, was somewhat surprising, if not challenging a comparison. This, of course, would be ridiculous to undertake, and the sweet mantle of charity shall cover, in behalf of the good will, all other suggestions. Mrs. Willenborg was gownned superbly.

To produce the overture to "Robespierre" with a handful of musicians classes in the same scale as the futile effort to produce the "Damnation of Faust" with less than 125 men at the "Vults." This lack, due to financial reasons, was sadly noticed in yesterday's matinee. Taking it as an entirety, the concert was well worth the money and the purpose—charity.

Humperdinck Goes.

Engelbert Humperdinck sailed for Europe yesterday, January 2.

Twenty-five opera performances in the season at Buenos Aires were devoted to "Walküre" and "Siegfried."

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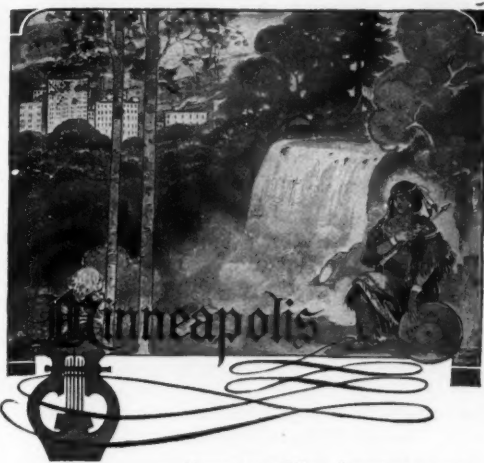
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MINNEAPOLIS, MINN., December 31, 1910.

Although Christmas is supposed to be the day when every one is seeking amusement, the smallest audience of the season greeted the Symphony Orchestra at the popular concert. Of course a delayed dinner hour was largely to blame, but it is certain that those who were not present missed several treats. One of the most enjoyable numbers on the program was the "Oberon" overture (Weber), which was given with a breadth and smoothness of tone and delicate shading that easily put it at the head of the list in pleasing effects. Two movements of the Schumann symphony No. 2 were played, and while the symphony is always the center of interest in an orchestral concert, the adagio lacked the ease and spirit which characterized its earlier performance, but the scherzo, however, worked up to some degree of warmth and freedom. The opening march, "Triumphal Entry of the Bojars" (Halvorsen) was a bit of vivid picturing of the crude yet masterful element typical of the Slavs. Of the "Suite Arlesienne" (Bizet), although each movement is characterized by individual effects, the adagietta was especially enjoyable on account of its innate beauty and the dreamy perfection of the legato work, which called out the best efforts of the strings. "Spring Song" (Mendelssohn), for strings and harp, was just another of those little gems which Mr. Oberhoffer offers once in a while and never fails to bring applause and honor. Some one has facetiously written of "Noel" (Chadwick) that, like Christmas, we have it once a year, but no more satisfying number was played today. There is that quality of wholesomeness about his works that is always restful. Mr. Czerwonky played an incidental solo, which makes it regrettable that it does not come oftener. Luella Chilson Ohrman sang two solos in a charming manner, although her voice is lighter than is usually heard with an orchestra of any size, the almost childlike sweetness and purity of tone were remarkable, and her success is assured with Minneapolis audiences.

The Thursday Musical introduced a more varied and seasonable program at their last meeting than has been their custom. The most notable number was a traditional French melody, "Noel, Noel," sung antiphonally by two quartets, to which was added a churchly effect by caps and cottas, and, incidentally, the holiday greens of the large church itself. The members of the quartets were Mrs. Colwell, Mrs. Bailey, Miss Cook, Miss Hughes, Miss Franke, Miss Clark, Miss Farmer and Miss Earle. Corinne Frank, substituting for Frances Vincent Coveny, sang a group of three English songs in a delightfully clear voice, which took every one by storm. Mabel Augustine played the Beethoven sonata, op. 12, No. 1, in a clean, expressive manner. Gertrude Dobbins played the second movement of the Henselt piano concerto. A group of Scotch songs, harmonized for cello and piano, by Beethoven, varied the program nicely and were interesting throughout. Martha Cook, Mrs. Dwight Morron and Roy

Moorehouse were the singers in either solos, duets or trios. Miss Woodcock played the violin and Mrs. Calkins the cello, with Miss Burnside at the piano. Ella May Minert, who has a beautifully sympathetic voice, sang a group of songs, which was the extent of the program, with the exception of a well handled organ "March Solemne" (Mailley) as the opening number, by Miss Austin.

Holiday week in Minneapolis would hardly be complete without the Philharmonic Club's presentation of "The Messiah," and this year the occasion was one of more than usual enjoyment. Although the chorus of 200 voices was not balanced to the best advantage, still it seemed as if the sopranos had never before sung so clear and true, or the other parts so sure and full. The soprano soloist, Lucille Tewksbury, is an old friend and favorite whom Minneapolisians delight to honor and the other soloists, all from Chicago, proved to be in every way acceptable. Rose Gannon has a wonderfully rich, pleasing voice, but without great dramatic quality. Garnet Hedge and Alfred Boroff were competent and pleasing in their roles, but for the real spirit of the oratorio the choruses, with Mr. Oberhoffer conducting, were the real life of the performance. The Symphony Orchestra, which always accompanies this work, added greatly to the beauty of the performance, giving a grateful and unobtrusive support throughout.

The poets are not all dead yet if one may judge by a little original gem called out by listening to a symphony concert in the town of Red Wing. It was written by one Jens Grondahl, who has, also, music in his soul:

MUSIC

AS PLAYED BY THE MINNEAPOLIS SYMPHONY ORCHESTRA.

It comes like the morn, at the dawning,
And lives through the riotous day,
It gambols o'er seaside and mountains,
With nymphs and with naiads at play;
It soothes like a drowsy confection,
It thrills like ambition new-born,
It fades as the day into twilight,
This magic of string and of horn.

It comes like a swell from the ocean,
With faint undulations at first,
Then onward, resistless its volume,
Till breakers in ecstasy burst;
Then winds moaning mournfully over
The lost ones tossed up by the sea—
Appeared is the god of the ocean—
Its spirit is calm and is free.

It comes like a flower in the springtime
When past is the dark and the gloom,
The bud, then the leaf—then the blossom
Bursts gloriously forth into bloom;
It taries a while—then it withers,
In rapture we list for the sound
Of perfumed and delicate petals,
That flutter and fall to the ground.

It comes like a dream at the cradle
That coaxes the sleeper to smile,
It wakes with melodious assurance
That life, after all, is worth while;
It lives and pulsates with the passions,
The chords of our being respond,
Like a soul at peace with its Maker,
In silence it passes beyond.

Madame Hesse-Sprotte and Mr. and Mrs. James A. Bliss, who have been doing some detached concert work in Minnesota, have gained appreciation both in Thief River Falls and in Mankato. The local reviews of both places can hardly say enough to express their pleasure and loyalty to these favorite Twin City artists.

An entirely new Minnesota grand opera is to be given a private hearing on January 4. The composer is Willard Patten, of Minneapolis, and the title is "Pocahontas," with, it is said, a few of the good old colonial incidents and also some entirely new and surprising ways of handling the subject, together with a foundation of real Indian melodies. The assisting artists who will sing the principal roles are Madame Hesse-Sprotte, Frances Vin-

cent Coveny, May William Gunther, Dorothy Overmir, Thomas McCracken, D. Alvin Davies, John Ravenscroft, Hector G. Spaulding, Frank Rosenthal, and Henry E. Moran, and in shorter roles W. B. Heath, Burton Twitchell and Phillip Gates.

At the faculty hour at the Northwestern Conservatory, Saturday morning, January 7, Gesena Koch, of Santa Barbara, Cal., will give a recital of original children's songs, assisted by Gertrude Dobyns, pianist, and Emily Morris, soprano. Miss Koch, who was a student at the conservatory a few years ago, is now prominent in kindergarten work in California. Her collection of 100 songs, words and music, written especially for her kindergarten children, is now in the hands of the publishers. Miss Morris will sing some of the songs from this collection and an interesting hour is anticipated. All friends of Miss Koch and those interested in her line of work are cordially invited to be present at eleven o'clock in Northwestern Conservatory Hall.

Arrangements have been completed for the presentation of "The Servant in the House," by Charles Rann Kennedy. The play will be under the management of Frederic Karr, head of the dramatic department of the Northwestern Conservatory, and the characters will be represented by students in the dramatic school. This is the most pretentious play which has ever been given by local dramatic students, and much interest is shown in it by conservatory pupils. The date set for the entertainment is January 13, at 8.15 p. m., at the Y. M. C. A. Auditorium.

Evangeline Loeffler, violin pupil of Arthur Wallerstein, will play the "Meditation" from "Thais" for Mrs. W. O. Fryberger at her lecture-recital at the Radisson Hotel next Friday afternoon.

Ethel Alexander, Ralph Truman and Paul Fisher, pupils of Arthur Wallerstein, furnished the Christmas music at the Carleton Hotel last Sunday and Monday.

Ethel Alexander, pupil of Frederic Fichtel and Arthur Wallerstein, has been appointed organist at the First Unitarian Church.

The second series of Saturday morning recitals at the Minneapolis School of Music, Oratory and Dramatic Art will begin January 14. These programs are of unusual interest to the students and friends of the school. No admission is charged, and the hour is eleven o'clock each Saturday morning.

A group of the advanced pupils of Mr. and Mrs. Charles M. Holt will give the beautiful English comedy drama, "A Snug Little Kingdom," early in January. Another class will present "A Russian Honeymoon," by Mrs. Burton Harrison, a little later in the month.

Signa C. Olsen, of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art, has returned from her studies in Berlin, and will resume her classes with the school after the holiday vacation. Miss Olsen is announced for a piano recital early in January.

Early in January, Carlyle Scott, head of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art, will begin a lecture course in normal piano and methods. Mrs. Gilman will give a series of ten interpretative piano recitals, and Kate Mork will begin a course in musical analysis and form. These courses are open to musical students generally as well as to the students of the school.

Charles M. Holt is rehearsing the University of Minnesota Dramatic Club during the holidays for its big production of Pinero's "Trelawney of the Wells," to be given in a downtown theater early in February.

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ARRATTE, DENESHEV 34. }
Moscow, December 10, 1910.

The death of Leo Tolstoi is a sad event which has affected every one, not only in Russia but in the whole cultured world. There has been so much written about him that scarcely anything new remains to be said. All the same let me recall some incidents connected with him that may especially interest musical people.

It is well known that Leo Tolstoi was a lover of music and could listen for hours to good artists playing or singing. One of his favorites was Wanda Landowska, who visited him last winter at his country house at Tasmaia Poliana. Classical music of the old school was very much to his taste and a joy for his soul. It is not for us to inquire into the feelings experienced by artists while playing to the great hearted old man, but in all probability they passed delightful hours in his company, which helped them in their aspirations toward greater things. Alex. Goldenweiser, our Moscow pianist (professor at



COUNT LEO VON TOLSTOI.

the Conservatory), was another great pet of Tolstoi's. He spent his vacation time at his country house in the neighborhood of Tasmaia Poliana and often visited Tolstoi, who never tired of listening to his mellow touch with its delicate, subtle beauty, so well suited to the piano. For November Alex. Goldenweiser had announced a piano recital to be devoted to the memory of Schumann, with a very interesting program, when suddenly the news of Tolstoi's dangerous illness arrived. The concert was postponed and Goldenweiser immediately hastened to the railway station of Astapovo, which has now become a historical spot. Goldenweiser passed the terrible days of uncertainty in the midst of Tolstoi's family. That night on which the great man was drawing his last breath a numerous group of friends and admirers stood for hours before the small house in Astapovo gazing at the windows, behind which the greatest mystery of all was being

enacted. Suddenly a small window opened. Goldenweiser's head appeared. "He is dead" were the words he could scarcely utter through his sobs, and tears rained down his pale cheeks.

All the artists who were in the habit of visiting Tolstoi have been affected by their irremediable loss. Sibor, the violinist, pupil of Auer, was one of those who used also to go and play to Tolstoi at Tasmaia Poliana. Valentine Philosophova, a soprano, pupil of Madame Marchesi in Paris, on returning to Russia from abroad, used always to spend a few weeks at Tolstoi's, and she says that it always made her feel proud to be listened to by the great man.

Music supplies a means for expressing deep sorrow, so everywhere there are gatherings being arranged in Tolstoi's memory at which Russian hymns for the dead are sung. Tschaikowsky's trio, "A la mémoire d'un grand artiste," was given at the Artistic Theater by Madame Pasternac (piano), Lea Luboshuts (violin), and Anna Luboshuts (cello). Lea is the artist who won the second "prix" at the competition of violinists, organized in Moscow last spring by Belaiew, a citizen and lover of music in our town. I have only to add that the impression produced by this very artistic and exemplary performance of the trio was profound and that tears were seen running down many cheeks.

It happened that Gottfried Galston's piano recital took place on November 2, the day of the funeral of Leo Tolstoi at Tasmaia Poliana. Many of the inhabitants of Moscow went to accompany Tolstoi's mortal remains to the grave. Nevertheless, the large hall of the Assembly of Nobility, where the concert took place, was well filled, for Galston is much appreciated by Russians. Punctually at 9 o'clock he appeared on the platform, sat down at the piano. Several moments passed in dead silence and then he started to play Chopin's funeral march. It stirred one to the soul and everybody present rose up as if by magic and remained standing in dead silence with folded hands until the march was over. Galston was not applauded for his beautiful performance. He got up silently and retired. When he reappeared after a short interval he was received with great applause and after it had subsided he started playing his program, which consisted of Bach, Liszt, Brahms and Chopin. He played exceedingly well and fully deserved the outburst of applause with which his audience continually greeted him. But what especially touched every one present was the way he had honored the great Russian genius who that day had been laid to rest in his peaceful tomb.

An incident arose, which neither Galston nor the audience expected. The police officials present in the concert hall were much displeased at the show of feeling of the artist and the audience on the occasion of Tolstoi's funeral. They made a report, accusing both the artist and the audience of an offense against the Government. They could not do anything to Galston (as he was a foreigner), even for political offenses, so he is free to go his way. But the Russian subjects would have been arrested had there not been so many of them!

The manager of the concert, Mr. Taniak, a very experienced and clever man who knows his business well, had to suffer all the annoyance of this incident, as the fault was laid on him by the police. He had not known what was to take place till he himself heard the march played, as Galston had yielded to a sudden impulse on the

spur of the moment. Perhaps foreigners will be astonished to hear of such an incident, but for us it is only what we are accustomed to. We may at any moment be surprised by the police in our private houses as well as at public gatherings.

Sergei Kussewitzky's third symphonic concert was a splendid success. It was most interesting, as it was entirely devoted to the memory of Schumann. Dr. Ludwig Wüllner was the soloist. Schumann's third symphony was heard to great advantage under the conductorship of Kussewitzky, who knew well how to bring out all the beauty of its themes, rhythms and harmonies. But the great attraction of the musical evening was the performance of the whole of Schumann's "Manfred," with orchestra, choruses and soloists. At the head of the latter stood Dr. Ludwig Wüllner, who took the role of Manfred. The whole performance was such as had never before been heard in Moscow, not only on account of the perfect recitation, but also because of the sincerity with which the emotions and sufferings of the hero's soul were rendered. The orchestra was at its best, under the conductorship of Kussewitzky. He certainly deserves every appreciation. The choruses of the German society, Gemischter Chorgesang, were well trained. But nothing could be compared with the impression produced by Wüllner's delivery. The audience was deeply affected and applauded stormily.

Dr. Wüllner also gave two "Liederabende," with songs by Schubert, Schumann, Brahms, Wolf, Sinding, Strauss, Rubinstein, etc. The wonderful singer entirely fascinated his hearers. Mr. Von Bos was at the piano and showed the utmost tact and feeling in his accompaniment of the artist, who rendered the German Lieder perfectly, with all the shades of expression and feeling appropriate to the songs. Sinding's "Ein Weib" and "Totengräberlied" made an immense impression, as well as the "Erlkönig," "Zwei Grenadiere" and many others. I need scarcely add in writing to America, where Wüllner is so popular, that his recitals here have been the most remarkable musical events of our season.

ELLEN VON TIDEBÖHL.



SCENE ON THE VOLGA.

Norbert Salter in America.

Norbert Salter, widely known in Europe as an impresario and concert manager, with headquarters in Berlin, is paying a visit to the United States. Mr. Salter is in this country for the purpose of acquainting himself with conditions, musical and industrial. Last summer Mr. Salter organized a society with the object of founding a Festspielhaus at Karlsbad, where it is proposed to present operas in their original languages.

McLellan Pupil to Sing in "The Messiah."

Emma Kramlich, contralto, one of Eleanor McLellan's best pupils, is engaged to sing in a performance of "The Messiah" with the Allentown (Pa.) Oratorio Society, January 17.

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ROME AND THE EXPOSITION IN 1911.

ROME, December 3, 1910.

The Roman musical season has commenced with the opening of the Corea, or, as newly baptized, the Augusteo, and this because it was decided that Augusteo was more appropriate, as every one knows that the magnificent concert hall in amphitheater form was originally the mausoleum of Augustus. The beautiful hall in its simplicity is most wonderfully adapted for symphonic concerts. Leopoldo Mugnone inaugurated the season, and on November 6 conducted the initial concert with a program of Italian music, beginning with the well known overture of "Semiramide." Martucci, Palumbo, Van Westerhout (all three Neapolitan composers) figured on the program, and Martucci's "Momento Musicale" was encored, as also Van Westerhout's "Ronde d'Amour." Van Westerhout, notwithstanding his Dutch name, was a pupil of the Naples Conservatory, and is a Neapolitan. His music is full of character and harm, and just at this present moment, "Fortunio," an opera which his untimely death left unfinished, and which was completed by a Neapolitan composer whose name I have not learned, is being given in Naples.

Mugnone's second concert opened with Beethoven's fifth symphony, which was fairly well conducted, but not with much effect. The second number was the funeral march from "Götterdämmerung," followed by Brunnhilde's last scene in the same opera, sung by Madame Giudice, in the place of Madame Litvinne, who could not come. The "Tannhäuser" overture ended the concert, not creating any enthusiasm, because taken at such a slow tempo that all life dropped out of the work. Mugnone is essentially an Italian conductor, and to such music he ought to dedicate himself entirely.

The next two concerts, November 20 and November 27, were conducted by gifted young Tullio Serafin, who, by the way, leads the season at La Scala this year. The first number was Gluck's "Armide" overture, beautifully rendered; the second Brahms' third symphony, very much appreciated, but hardly awakening deserved admiration. Then came a "Reverie" and "Minuetto" by Martucci, both encored; then the "Meistersinger" overture, conducted and received with great enthusiasm. Serafin's second concert was dedicated entirely to Italian music of modern living composers, except Bazzini: 1—Introduction, lento fugato, allegro appassionato; by Fano, the director of the Parma Conservatory; beautiful instrumentation, some inspiration, especially in the allegro appassionato, quite successful. 2—Symphony in E minor; four parts; grand workmanship; little inspiration; by Alberto Franchette. 3—"The Baruffe Chiozzotte"; the best piece on the program; encored; full of character and fine orchestration splendidly carried out; easy, fluent melody; by Leone Sinigaglia. 4—"La Nave di Cleopatra" ("Cleopatra's Ship"); insipid, tedious, useless composition; by Antonio Lozzi. 5—"La fuga degli Amanti," from "Venetian Scenes"; no music; some of the public remarked that "exercises for study ought to be made at home"; by Luigi Mancinelli. 6—Symphonic poem, "Francesca da Rimini"; very Italian, full of melody, ease and absolutely sincere in sentiment; beautifully interpreted and conducted by Serafin, who was called and recalled at the end of the concert; this piece was by Antonio Bazzini.

For December 4 and December 8 (first soirée of the season) Felix Weingartner will conduct and Lucille Marcel will sing with orchestra. At the end of December the concerts will be interrupted for a short period in order to allow the placing of a magnificent organ, expressly built for the Augusteo. In another letter I will be able to furnish details.

Santa Cecilia concerts have not begun yet, but many of the best known soloists of the world have been engaged, and great are the expectations and the demands for seats. These concerts are patronized by the Queen Elena and by Queen Marguerite.

Count San Martino, president of the Exposition Committee, and Mr. Ricceri, director general, are hard at work completing the programs, and no doubt in such capable hands great results may be expected.

The pavilions at the exposition grounds are advancing rapidly, and the festival hall will be one of the most bril-

liant music halls (please don't mistake the meaning—I mean concert hall) that an exposition has as yet had.

The Costanzi is preparing a lyric season divided into three distinct periods, one under Mancinelli, one under Toscanini and one under Mugnone.

D. P.

Hutcheson an Exceptional Prodigy.

Youthful prodigies seldom reach eminence at maturity, an exception being Ernest Hutcheson, the Australian pianist. Between the age of five and twelve, he played extensively throughout Australia. Madame Melba became deeply interested in him, and her friendship, which has always continued, was of the greatest service to the young pianist.

Some amusing stories are told of Hutcheson's prodigy days. He was so feted and petted and received so much attention that he was in danger of becoming spoiled. His guardian decided that he must stop playing at private musicales. But an invitation to play for the Governor of Victoria at the Executive Mansion could not be denied. It was arranged that the guests should be requested not to pay any attention to the little artist, who was simply to play his program and be taken home. The distinguished company arrived, and there was the usual success, but no one came near him. The child was puzzled, and at last went up to the Governor, pulled his sleeve, and indicating

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with a wave of his arm the assembled crowd, said: "I say, tell them who I am, please."

Hutcheson has been a frequent soloist with the leading symphony orchestras of Europe and this country, his latest success being in Chicago with the Theodore Thomas Orchestra, where his rendition of the big Beethoven concerto No. 3 won high praises.

Madame Gerville-Réache's First English Word.

As Madame Gerville-Réache has, in the course of her concert tour, now reached the Pacific Coast, it is interesting to note that this is her second appearance west of the Rockies after an absence of twenty-six years. At that time neither she nor her parents had the faintest idea of the reasons which would bring her back to the Golden Gate. San Francisco has changed much since, but Madame Gerville-Réache has changed a good deal more since she first trod the soil of California, or, more properly, was perambulated over it. Her father, then in the diplomatic service, was returning to France from a mission in the Far East by way of San Francisco and New York. The child, then less than a year old, was affected with a disease which a local physician quickly diagnosed as "mumps." This mild sickness and the milder climate of California caused the family to spend several weeks in that State before resuming their journey. The consequence of this was that the first English word little Gerville-Réache ever pronounced, a word the meaning of which every member of her family has also learned, was "mumps."

Russian Symphony Orchestra Tour.

The second transcontinental tour of the Russian Symphony Orchestra, Modest Altschuler, musical director, will begin next March, and cover a period of sixteen weeks, more than eighty cities being included in the itinerary.

Last season, which was the seventh in the orchestra's history, Mr. Altschuler decided upon a transcontinental tour. This decision was made only after insistent demands of representative concert managers throughout the country who assured Mr. Altschuler that musical people in their respective cities insisted upon hearing his organization. The first Russian Symphony Orchestra tour of America was a pronounced success.

The orchestra will be assisted by Nina Dimitrieff, Russian prima donna, soprano; Frank Ormsby, tenor; Lealia Joel-Hulse, contralto, and Bertram Schwahn, baritone.

The tour is under the management of J. E. Francke, New York.

Bonci Guest of Honor at Valeri Recital.

Alessandro Bonci, the famous tenor, will return to New York, January 6, and, as announced elsewhere in this issue of THE MUSICAL COURIER, the singer will be the soloist at the Volpe symphony concert in Carnegie Hall, Sunday afternoon, January 8.

Saturday evening, January 7, Signor Bonci is to be the guest of honor at a song recital in the Palm Room of the Hotel Ansonia, which will be given by advanced pupils of Madame Valeri, a vocal teacher, who has been highly endorsed by Bonci himself. The program for this evening is to be sung by Rosa Milena, Louise King, Grace Briggs, Helen Lane, Mary Turner, Mac Powers and the Messrs. Carrera and Compton.



ALESSANDRO BONCI AND WIFE
In Central Park, New York.

Mr. Carrera is a Spaniard, with an unusually sweet lyric tenor voice, and on the advice of Signor Bonci he took up his studies with Madame Valeri about one year ago. Another singer in the Valeri studio from whom brilliant things are expected is Miss Milena, a New York girl, who possesses a flutelike soprano voice of rare beauty. This student was sent to Madame Valeri by Campanini, formerly musical director at the Manhattan Opera House, and now filling the same position with the Chicago Grand Opera Company. Mr. Dippel, manager of the Chicago Company, heard Miss Milena last summer, and at that time was so impressed by her voice and intelligence that he predicted a bright future for her.

Planning the Opera Season.

Let Monday be the social gala night;
Let the parterre with jewels glitter bright;
No matter what the opera may be,
If but Caruso sounds the lofty C,
And shapely dancer twirl their lingerie.

For Gallic works let Tuesday night be set;
Our Mary (Oscar's once) shall pirouette
As juggler Jean, or glide as Mélisande,
While Campanini wields his magic wand.

On other nights, the good old repertory—
"Aida," "Traviata," "Trovatore";
Or, once a month, some brand new work decrees,
To prove how enterprising we can be—
Something from Brussels, Petersburg, or Prague,
But nothing native—shun that like the plague!

Let the Italians have the greater share,
And let Herr Wagner's operas be rare;
Save that on certain Fridays during Lent,
To show how truly we are penitent,
Let "Parsifal" its trumpet motif sound,
Calling the Grail Knights to their solemn round.

Let Saturday remain the happy day
When girlish throngs frequent the matinee,
To hear, with thrills unknown to callous man,
Farrar as Mignon or as Cio-Cio-San.

On Sunday, to direct our thoughts toward Heaven,
Each week a "sacred concert" should be given;
Don't fail to make the program bright and catchy,
With bits from "Tosca," "Faust" and "Pagliacci."

—Life

Puccini received forty he kisses as he sailed yesterday. That settles it. I refuse to write an opera!—Morning Telegraph.



HEMENWAY CHAMBERS,
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BOSTON, Mass., December 31, 1910.

With Jeanne Jomelli as soloist and Conductor Max Fiedler in his well nigh faultless interpretation of Strauss' "Ein Heldenleben," the eleventh pair of Boston Symphony Orchestra concerts had more than the usual amount of musical interest for the large and enthusiastic audience present, which included many of the visiting musicians attending the meetings of the Teachers' National Association. Madame Jomelli's art is too well known to need detailed analysis at this time. Suffice it to say, therefore, that her "grand" manner of singing is just that because she is gifted with the large voice of beautiful quality and intelligent vocal art to display it to the best advantage. Her stage routine, too, has given her the poise, ease and assurance which makes her singing a joy. All these qualifications were splendidly in evidence this time, and while the Saint-Saëns' "Pallas Athene" hymn for soprano and orchestra displayed the authoritative breadth of her vocal delivery, Lia's aria from "The Prodigal Son" of Debussy gave her a better opportunity for a more vari-colored exposition of dramatic singing. Madame Jomelli was recalled several times at the close of each number. The "Jupiter" symphony of Mozart, which opened the program, only served to accentuate the virtuosity of the Boston Symphony Orchestra in the contrast between the pellucid clarity of the first number and the superbly stormy climax furnished by Strauss at the close. Mischa Elman is the soloist announced for the next concert.

The musical lecturers accompanying the second Music Lovers' Pilgrimage to all points of artistic interest in England, France, Italy, Switzerland, Bavaria and Germany, include the well known names of Louis C. Elson, Dean Peter C. Lutkin, Wilhelm Heinrich and Bruce Gordon Kingsley. A category of men who stand for the highest musical effort in their own particular field in every part of the country.

The recital given by Fay Cord, soprano, and Isabella Beaton, composer-pianist, in Jordan Hall, December 27, was one of unusual interest, since it brought before the Boston public two artists who deserve a wide hearing because of the specific talents displayed by each in her own particular sphere of activity. Miss Cord is a young singer possessed of a lovely lyric soprano voice, which she uses with consummate ease, elegance and grace, particularly in giving the exquisite finishing touches to her songs. With this, too, her voice has the true carrying quality which makes it of equal value in a large auditorium as in the smaller more intimate concerts given by club women. When added to these qualifications, too, there is the beautiful charm of a personality that wins all hearts, the sum total of a supreme success may be very safely prognosticated for this young American singer. Miss Beaton's numbers should have consisted of her own compositions entirely, since the musical glimpses gleaned from the excerpts of her own opera displayed talents of a superior order. Margaret Gorham played effective accompaniments for Miss Cord. Following is the program in full:

In Kahne Grieg
Weihnachten Durra
Wohln Schubert
Sonata, op. 22, So rasch wie moeglich Schumann
Andantino.
Scherzo.
Rondo.
Sayonara (cycle of four songs) Cadman
Excerpt from the Enchantment Music from the opera Anacaona, Beaton
Largo Handel
L'Ultima Canzone Tosti
Arrivee de Manon Massenet
Chant sans Paroles, op. 2, No. 3 Tschaikowsky
Nocturne, op. 10, No. 1 Tschaikowsky
Humoristique, op. 19, No. 2 Tschaikowsky
Will o' the Wisp Spross
Hindu Slumber Song Ware
The Blue Bird (MS.) Robyn
(Written for and dedicated to Miss Cord.)

The song recital by Alessandro Bonci to be given in Symphony Hall, on the afternoon of January 10, has aroused widespread interest among musicians and laymen alike and a good house is already assured.

The Pierce Building studio of Clara Tippet held a fair sized audience Thursday morning to hear Ethelynde S. Smith, the young soprano of Portland, Me., give an interesting program of songs. It would hardly be just to say that the musicale was of interest from that one point solely, because when all is said and done the work of that morning gave much food for reflection in many other ways. Although the young singer possesses a sweet, pure voice and real musical feeling, still she has not yet had the routine of the concert room, but when a pupil has been so well taught that her poise and vocal certainty are absolutely an assured fact, despite the ordeal of singing in a studio with the audience crowded closely about her, there is much to be said for the success of the teacher who can give such splendid training to her students. Miss Smith's appearance on this occasion was an unqualified success from every point of view, and all will be glad to hear her again, as she has in herself the elements which go toward the making of a successful concert singer. Mrs. Tippet's accompaniments added in no small measure to the artistic ensemble of the recital.

The second meeting of the season, held by the American Music Society, at the rooms of the Harvard Musical Association, brought the following interesting program of

novelties, and Clifford Cairns, basso cantante, as one of the successful interpreters:

Songs F. Morris Class
High Up on Yonder Hill-side.
If I Had but Two Little Wings.
My Soul Is Like a Garden-close } First time in Boston.
Home They Brought Him.
The Elf Knight.
To You, Dear Heart.
Mr. Cairns. Dr. Class.
Piano soli F. Morris Class
Song without Words.
Bluette. } First time in Boston.
Improvisation.
Intermezzo.
Dr. Class.
Pieces for oboe and piano Arthur Foote
(Dedicated to Mr. Sautet.)
Melodie.
Aubade Villageoise.
Mr. Sautet. Mr. Foote.
A Choral Cycle, In Springtime Mabel W. Daniels
The Awakening.
Apple Blossoms.
The West Wind and the May.
Spring Heralds.
The Boston Singing Club.
Miss Blair.

The songs and piano pieces of Dr. Class show good musical workmanship and are interesting in the main without displaying any pronounced fertility of invention or individuality of treatment. As rendered by Mr. Cairns, who brought his splendid voice, together with all the artistic resources at his command to bear upon their interpretation, the song group formed a very enjoyable feature of the program. Of the pieces for oboe and piano the "Aubade Villageoise" proved a most delightful little gem, the contents of which quite offset the nasal tone quality of the oboe which is not pleasant outside of its legitimate place as a bit of color scheme in the orchestra. Mr. Sautet and Mr. Foote played it charmingly and were heartily applauded for their efforts. The choral cycle that closed the concert is an interestingly written composition for women's voices, which ought to find a place on the programs of every glee club. It has a lilting brightness all its own and is moreover a particularly well balanced piece of choral writing. The Boston Singing Club, under the direction of Mr. Tucker, with Evelyn Blair as solo soprano, and Miss Griffith at the piano, gave it a splendid rendering, one, too, which was thoroughly enjoyed by the large audience present.

Pupils of the Faelten Pianoforte School of all grades of advancement joined in a recital tendered to members of the National Music Teachers' Association, December 29.

Carlo Buonamici was the soloist for the second time this season with the Boston Symphony Orchestra, Tuesday evening, December 27, when he appeared at Worcester and created a tremendous furore with his fine rendering of the Chopin F minor concerto.

Blanche M. Melanson one of the artist pupils of the Fox-Buonamici School, made a very successful appearance at a concert given recently at the North Shore Club.

While Clifford Cairns was in town for the American Music Society concert, he gave a recital before the Harvard Musical Association the following evening and scored a most emphatic success. Mr. Cairns had the assistance of John H. Densmore at the piano.

Katherine E. Hunt, so well and favorably known for her interesting rendering of children's songs, announces her return after a six months' sojourn in Europe, during which she was engaged in giving song recitals and in research work among the musical libraries on the Continent. Miss Hunt has embodied the results of this unique quest in an

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entirely new set of programs of children's songs, old French, peasant airs, and Roumanian folk tunes, and has already been secured by a number of prominent hostesses and clubwomen to give these programs at their midwinter musicales.

Among the recent musical events participated in by Edith Bullard, the rising young soprano, were a Sunday afternoon musicale at the South End House, when she sang two groups of songs, besides several duets with Miss Wood; an appearance with the Thursday Morning Club at the home of Mrs. George Evans on Commonwealth avenue, a Sunday Vesper service in Dorchester, and a successful appearance in a private musicale at the home of Mrs. Isaac Patch in Gloucester.

The thirty-second annual convention of the Music Teachers' National Association was held at the Boston University between the dates of December 27 and 30. The association, which aims to be a center for performers, composers and critics, as well as teachers and students, draws its membership from forty States of the Union and all sections of the country were represented among the 115 members who registered at the opening session. The convention, the second to be held in Boston during the thirty years of the society's existence, had as presiding officer Prof. Rosseter G. Cole, formerly of the music department of the University of Wisconsin. Throughout the session the thoughtful discussion following the various subjects outlined below, proved conclusively that all were awakening to the vital necessity of a broader, more comprehensive knowledge of music in correlation to the general educational ideals now being carried out by schools and colleges the country over.

TUESDAY, DECEMBER 27.

(All sessions at Boston University.)

- 2.00—Formal Opening of the Sessions.
Address of Welcome on behalf of the University.
President William E. Huntington, LL.D.
- 2.30—"Music Appreciation as a National Asset."
Philip H. Goepff, Philadelphia, Pa.
- 3.15—"The Influence of the Piano on the General Development of Music."
Francis L. York, Detroit Conservatory, Detroit, Mich.
- 4.00—Informal Conferences (First Sessions).
Piano—Chairman, Arthur Foote, Boston, Mass.
Topics to be announced. Speakers: H. H. Huss, New York City; P. H. Goepff, Philadelphia, Pa.; F. L. York, Detroit, Mich., and others.
- Voice—Chairman, Frank E. Morse, Boston, Mass.
Topic, "Vocal Hygiene." Speakers to be announced.
- Public Schools—Chairman, Charles H. Farnsworth, Teachers College, New York City.
Topic, "The Professional Training of the Grade Teacher," with emphasis on the work of Normal Schools, regarded from the point of view of the parent, the normal school teacher and the public. Speakers: P. W. Dykema, Ethical Culture School, New York; F. W. Archibald, Salem Normal School; J. G. Thompson, Fitchburg Normal School, and others.

WEDNESDAY, DECEMBER 28.

- 9.30—College and University Section.
Chairman, Walter R. Spalding, Harvard University.
"The Best Balance between Radical and Conservative Tendencies in the Teaching of Modern Harmony."
Walter R. Spalding, Harvard University.
Discussion by John P. Marshall, Boston University; W. C. Heilman, Harvard University, and Osbourne McConathy, Chelsea, Mass.
- "The Function of the Concert Room."
Albert A. Stanley, University of Michigan.
Discussion opened by Hamilton C. Macdougall, Wellesley College.
- 11.30—Address.
President Abbott Lawrence Lowell, LL.D., Harvard University.

THURSDAY, DECEMBER 29.

- 9.30—"The Possibilities of the Modern Organ."
Everett T. Truette, Boston, Mass.
- 10.15—"The Music Collections in the Boston Public Library."
Horace G. Wadlin, Boston Public Library.
- 11.00—"Modern Tendencies in Choral Writing."
Clarence Dickinson, New York City.
- 11.30—Annual Business Meeting.
Reports of Secretary, Treasurer and Executive Committee.
Election of three members of the Executive Committee for a term of three years, in place of Messrs. Baldwin, Cady and Cole, whose term now expires. Other important business.
- 2.00—"The Pros and Cons of the Mechanical Player."
George C. Gow, Vassar College.
- 2.30—President's Address. "The Ethical Note in Modern Music Literature."
Rosseter G. Cole, Chicago, Ill.
- 3.00—"The Early Compositions of Beethoven," with illustrations.
Dr. Max Friedlaender, University of Berlin.
(Visiting Professor of the History of Music at Harvard University.)
- 4.00—Informal Conferences (Second Sessions).
Piano—Chairman, Arthur Foote, Boston, Mass.
Continuation of Tuesday session.
- Harmony—Chairman, Arthur Shepherd, Boston, Mass.
Topic, "Harmonic Values." Speakers, L. B. McWhood, Madison, N. J.; Adolf Weidig, Chicago, Ill.; W. A. White, Evanston, Ill., and others.
- Public Schools—Chairman, Charles H. Farnsworth, Teachers College, New York City.
Continuation of Tuesday session.

FRIDAY, DECEMBER 30.

- 9.30—"Music Appreciation as an Incident in the Correlation of the Child's Studies."
Calvin B. Cady, New York City.
- 10.15—Report on Work in Terminology.
Waldo S. Pratt, Hartford, Conn.
- 11.00—"From a Publisher's Arm Chair."
H. W. Gray, New York City.
- 11.45—"The State Certification of Music Teachers."
Herbert A. Milliken, Bay City, Mich.
- 2.00—Annual Meeting, American Section of the International Musical Society, Albert A. Stanley, president.

The visiting musicians were finely entertained during their stay by the excellent performances at the Boston Opera House, the special request program given in their honor by Conductor Max Fiedler and the Boston Symphony Orchestra, the recital at the Boston University by Heinrich Gebhard and Stephen S. Townsend, and the concert of the Longy Club, given specially for them December 28.

GERTRUDE F. COWEN.

Francis Rogers as a Teacher.

The announcement in the early fall to the effect that Francis Rogers would devote two mornings a week to the teaching of singing, created genuine interest in the musical world, because it has long been recognized in this country that his fine method of singing and his unsurpassed diction were the result of long and intelligent study under the best masters in America and Europe. The number of students who are profiting by Mr. Rogers' willingness to impart his own technical methods is growing up to the limit of his time.

Appended are some recent comment on Mr. Rogers' work that appeared in the New York Sun:

It is not only worth while, but it is imperative that something special should be said about Francis Rogers' treatment of English text. This singer, who is a man of general culture, a graduate of Harvard, a writer of clear and fluent English, has of late contributed some interesting and suggestive articles to magazines on topics connected with his profession.

Among other matters Mr. Rogers has discussed the employment of English text in songs. He has shown that he is not possessed of a fad. He does not desire the abolition of the original texts of the great classic masters. All he asks is that American singers shall bestow upon songs with English text the same thought and

study as they bestow on those with Italian, French and German words.

Not content with preaching, Mr. Rogers in his song recital of Thursday added example to precept. He sang English songs as simply and clearly as if he were speaking the texts.

"What man has done man can do." There is no mystery about the singing of English texts. If one's vocal technic is sound, no text that he can speak will give him trouble to sing. All one has to do is to remember that the generator of tone is the vowel sound and to learn to sing that purely and freely. Sounds simple, does it not? Yet it is very difficult. But it is not impossible.

Mr. Rogers does not seem to have any trouble about it. Now he is no wizard. He is just a plain thinking man, who bestows analytical thought upon his art. He is not doing anything that any other singer should find formidable. Perhaps he would even be willing to tell them how he does it.

OBITUARY

Herman Brandt.

Herman Brandt, who was at one time concertmeister of the Theodore Thomas Orchestra, died of pneumonia at his home, 586 Lexington avenue, New York City, December 27. Mr. Brandt was born in Hamburg, Germany, sixty-eight years ago, and educated in Leipsic. He came to this country when he was young, and besides his work with the Thomas Orchestra, taught and played in San Francisco, and conducted at one time the San Francisco Philharmonic Society. He was highly esteemed in San Francisco. Mr. Brandt came to New York after leaving the Pacific Coast and opened a studio. Besides teaching he played at orchestral concerts of the New York Philharmonic Society and other organizations. The deceased is survived by a son named after him (a cellist) and a daughter, Lillian Brandt-Wright.

Oscar W. Kahl.

Oscar W. Kahl, a teacher of the Peabody Conservatory of Music in Baltimore, died at his home in that city, December 29, after a lingering illness. Mr. Kahl was born in Thuringia, Germany, and came to this country as a boy with his father, the late George F. Kahl, a well known artist in his day. Oscar W. Kahl was a violinist, but he also played other instruments, and as a composer he was favorably regarded by the discerning men in the profession. Mr. Kahl was fifty-eight years old, and his death was due to diabetes. As a young man he became quite prominent in Baltimore when he conducted the orchestra at Ford's Theater for performances of "Pinafore" and other good operettas. The funeral was held at the home of Mr. Kahl's widow, 1100 Bolton street, and the interment took place in Loudon Park Cemetery.

Betty Ohls to Give Song Recitals at Plaza.

Betty Ohls, the Australian singing comedienne, and also a prima donna in her country, is to make her American debut in a series of recitals at the Hotel Plaza late in January. Miss Ohls' programs include a number of songs which will be given with action, or "gesture songs," as they are called in her far away land.

"Your daughter looked very beautiful at the opera, last night," said Mrs. Oldcastle. "I heard several people say they thought she was the best dressed person in any of the boxes." "Yes," replied her hostess, as she hung her \$20,000 dog collar over the back of a real Chippendale chair, "both me and Josiah could see that she was the sinecure of all eyes."—Chicago Record Herald.

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CHICAGO, ILL., December 31, 1919.

The last concert of the year 1919 and the twelfth program of the twentieth season of the Theodore Thomas Orchestra was as follows:

Prelude to The Legend of St. Elizabeth.....Liszt
Symphony No. 8, B minor (unfinished).....Schubert
Allegro moderato.
Andante con moto.
Concerto for violin, D major, op. 35.....Tchaikowsky
Allegro moderato.
Overture to Donna Diana.....Von Reznicek
Concert Etude, op. 5.....Sinigaglia
(String Orchestra.)
Ride of the Valkyries, Die Walküre.....Wagner
Magic Fire Scene, Die Walküre.....Wagner

The soloist was Alexander Zukowsky, a member of the Theodore Thomas Orchestra, who played Tchaikowsky's concerto for violin in D major. Mr. Zukowsky is not a newcomer to Chicago, having been heard here a year ago under auspices so unfavorable as to handicap him to such an extent that he was unable to give a good account of himself. Mr. Zukowsky has now proved to be an artist in the best sense of the word, a violinist who draws a mellow and beautiful tone. Besides these qualities he is well equipped technically and his reading of this difficult and tricky concerto was praiseworthy in every respect. The soloist was ably supported by the orchestra, and under Mr. Stock's baton the men played an adequate accompaniment. At the conclusion of the number the audience, which was the largest since the opening of the season—not a seat being vacant—applauded the player, who had to appear again and again to bow his acknowledgment, but Mr. Zukowsky, following a new tradition, which is commendable, refused to add an extra number. Of the concert itself, the writer heard only the Schubert symphony No. 8. The work of Mr. Stock in reorganizing his orchestra is not as yet complete. The string contingent is still very weak, and this was observable, especially at today's performance. Looking down from the balcony, where the writer was seated, the bowing of several of the first violinists was noticeably bad, especially that of the concertmaster, who has not been very successful since his appointment, not having the tone necessary for so high a position. Changes have been made, but more will have to be made in order to produce better concerts and results. Since the beginning of the season the writer has made a study of the acoustics, sitting at different points of vantage, in front, in back and in side seats of the main floor, fifth row, twelfth row and last row of the balcony, and, all things considered, it has been found that the acoustics are not alone at fault, but the first violins have, though improved, not as yet attained to the tonal

quality demanded of a high class symphony orchestra. The same program will be repeated tonight.

Classes for the second term of the season were resumed Monday at the Chicago Musical College, after a week's vacation for the Christmas holidays, with every teacher booked for all the time available. Class rooms were given over to the registration of pupils who could not be accommodated in the large reception hall, and extra evening sessions were added to the weeks in the early part of the term in order to take care of the unexpected influx of late pupils. The regular Saturday morning lectures and recitals will be resumed this term. The first lecture will be given Saturday morning, January 7, in the Ziegfeld by Felix Borowski, after which the well known artists, Paul Stoye and Ida Belle Field, will be heard in recital for two pianos. Numerous productions by the school of acting have been arranged for the midwinter term, and Messrs. Gilmour and Stedman announce that the stage offerings to be produced under their direction during the next three months will be the most pretentious thus far attempted by any dramatic school.

The Walter Spry Piano School has been busy even during the vacation week just past. Many callers have been in to see Mr. Spry regarding piano study, and great interest is being shown in the very excellent courses offered by this school. The recital to be given the first Friday in January will be in the nature of a New Year's party for the pupils, and promises to be a very pleasant affair.

Jeannette Dimm, Kansas City correspondent of THE MUSICAL COURIER, has arrived in Chicago, where she will remain for a fortnight, visiting friends and enjoying the opera, concerts and recitals in the "Windy City."

Hanna Butler, the distinguished and beautiful soprano, sang with great success last Tuesday afternoon, December 27, at the Woman's Athletic Club. This being the French afternoon at the club, Mrs. Butler was heard in French songs, which she rendered especially well. The soprano was at her best and won a well deserved success. Her French pronunciation is pure and her enunciation impeccable. Next Friday afternoon Mrs. Butler will furnish the program at the home of Harriet Lyon.

"The Messiah" was repeated at the Auditorium Friday evening, December 30, before another large and enthusiastic audience. The different parts again were sung by Mabel Sharp Herdier, soprano; Marie White Longman, contralto; Evan Williams, tenor, and Albert Borroff, bass,

all of whom came in for their accustomed success. Harrison M. Wild directed his choral forces with the same accuracy as at the first performance. The chorus and the St. Paul Symphony Orchestra repeated their excellent performance and covered themselves with glory.

Madame Schumann-Heink's last appearance in song recital this season will occur next Sunday afternoon, January 8, in Orchestra Hall, under the direction of F. Wight Neumann. Madame Schumann-Heink will be assisted by Felix Hughes, baritone, with whom she sings duets. Katherine Hoffman will be the accompanist. The program follows:

Ah, Rendimi.....Rossi
Laschia chia Pianga.....Handel
Ach, ich habe sie Verloren (Orpheus).....Gluck
Madame Schumann-Heink.
Recitative and aria from Roi de Lahore.....Massenet
Mr. Hughes.
Die Allmacht.....Schubert
In der Fremde.....Schumann
Sappische Ode.....Brahms
Drei Zigeuner.....Liszt
Traume.....Wagner
Heimweh.....Wolf
Madame Schumann-Heink.
Jennes Fillettes.....Weckerlin
Si tu le veux.....Koechlin
A Memory.....W. H. Park
Had a Horse (Hungarian air).....Korby
Mr. Hughes.
Five duets—
Der Engel.....Rubinstein
Wanderer's Nacht Lied.....Rubinstein
Gruss.....Rubinstein
Volkslied.....Mendelssohn
Herbstlied.....Mendelssohn
Madame Schumann-Heink and Mr. Hughes.

The next concert by the Apollo Musical Club takes place within a fortnight, or one week from next Thursday evening in the Auditorium Theater. Two works are to be sung: Wolf-Ferrari's "The New Life," and Bach's Magnificat in D. The former work enlists the service of a large chorus of children, 600 boys and girls having been selected from the Chicago Public Schools to assist the club. A quartet of soloists is also necessary and the following have been engaged: Lenora Sparkes, soprano of the Metropolitan Opera Company; Janet Spencer, contralto; Reed Miller, tenor, and Marcus Kellerman, bass. The entire Theodore Thomas Orchestra of eighty-five men will furnish the orchestral accompaniments.

Hugh Anderson, the well known basso, has been engaged as basso and director of music of the Warren Avenue Congregational Church.

At the fourteenth program of the Theodore Thomas Orchestra, Ferruccio Busoni will be the soloist, playing his choral concerto for piano, orchestra and männerchor.

Alexander Heinemann will make his first Chicago appearance in song recital in Music Hall, Sunday afternoon, January 15, under the direction of F. Wight Neumann.

Emilio de Gogorza, baritone, has been engaged by F. Wight Neumann for a song recital in the Studebaker Theater, Sunday afternoon, February 19.

Katherine Hays, Regina Watson's small pupil, gave two professional recitals during the holiday week. One at Mrs. James Walker on Prairie avenue the other at Mrs. Benjamin Carpenter in Winnetka. She created a deep impression with her beautiful playing.

Willard E. Wentworth, the first promoter of grand opera in Chicago, died last Tuesday at Winnetka, Ill., at the

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age of seventy-three years. Chicago witnessed the first grand opera under his direction in the Crosby Opera House with Parepa Rosa as the prima donna and Carl Rosa as conductor.

George Hamlin, the popular American tenor, furnished the program of songs at a function given by Mrs. R. T. Crane last Tuesday afternoon in honor of Mary Garden of the Chicago Grand Opera Company.

Della Thal, a young Chicago pianist, will make her first appearance in piano recital under the direction of F. Wight Neumann in Music Hall, Sunday afternoon, January 22.

Wilhelm Middelschulte, the organist and member of the Theodore Thomas Orchestra, will play the Widor "Sinfonia Sacra," op. 81, with that organization at its pair of concerts on January 6 and 7. This composition will have its first hearing in America on this occasion. This concert will mark the fifth anniversary of the death of Theodore Thomas, who passed away on January 4, 1905.

The Bush Temple Conservatory School of Acting gave a dramatic performance under the direction of Edward Dvorák, in the Bush Temple Lyceum, December 22. The program consisted of a one act play, "The Littlest Girl," and a two act comedy, "Mr. Bob." In spite of the fact that many of the students were away for the Christmas holidays, the audience was large and appreciative. The Bush Temple Conservatory resumes its work January 3. Kenneth M. Bradley, the director, states that he anticipates the largest midwinter enrollment in the history of the institution. Students from many parts of the country already have made application for admission and arrangements for board. J. H. Rive-King, the distinguished pianist, is spending her Christmas vacation in Indianapolis.

RENE DEVRIES.

Frederick Weld in "The Messiah."

Frederick Weld demonstrated last week that he is a musician when he had but thirty-five minutes' notice to prepare to sing the bass solos in the performance of "The Messiah," given in Carnegie Hall by the New York Oratorio Society. The singer engaged to sing at the Tuesday afternoon concert became ill and at the last moment the society found it possible to secure Mr. Weld. He sang, of course, without a rehearsal, and, as the appended notices indicate, Mr. Weld covered himself with glory:

Frederick Weld, the bass, has a voice of pleasant quality and ample volume and sang in good style.—New York World.

Frederick Weld filled his role in acceptable fashion.—New York Evening Post.

Frederick Weld, who took the place at short notice, acquitted himself admirably.—New York Evening Telegram.

Mr. Weld, who came at very short notice, sang well.—Translated from New York Staats Zeitung.

Once before in his career, Mr. Weld filled an important role without time for rehearsal. This was in 1908 when the Worcester (Mass.) Music Festival Committee sent hurriedly for Mr. Weld to take part in the performance of Elgar's "Caractacus," and his absolute reliability in singing the part secured for him a re-engagement for the festivals of 1909 and 1910. A fine natural voice and sound musical training are increasing the number of Mr. Weld's engagements. Musical directors are always looking for artists with abilities of this kind.

Baernstein-Regneas' Artists Busy.

The New Year finds the artist pupils of Baernstein-Regneas amply provided with engagements. Among the contracts recently made are: Andrea Sarto, who enters upon his duties as leading baritone with Hammerstein on January 23; Cleo Gascoigne, with the Metropolitan Opera Company; Helen Goff Joubert, who opened a lengthy tour at Albany on December 26 with great success; Ilou Bergere, leading lady with the "Chocolate Soldier" Company,



ANDREA SARTO.

now on a forty weeks' tour to the Coast; Nedda Nilsson, a charming singer and member of "The Midnight Sons" Company, now playing in New York; Caro Sapin, who opens her New Year in Boston on January 15, will give a series of song recitals in the West; Mrs. Turner-Maley begins the year on January 10 in a recital under the auspices of the Independent Free Sons in New York City; Joseph S. McGlynn, whose triumph in "Norma" at a recent performance in Philadelphia has been commented upon, entertains an excellent offer from the Aborn Opera Company, which will doubtless be closed shortly.

One of the very successful singers in New York is Mary A. Gowans, of Redlands, Cal., who since her connection at the Regneas studio has had hardly a Sabbath free from church duties, and who enters upon her engagement at the Munn Street Presbyterian Church, Montclair, N. J., as alto soloist on Sunday, January 15.

Leon Rice, the well known tenor, who has during the past six years appeared no less than 1,500 times between New York and San Francisco, has been doing most excellent work under the guidance of Baernstein-Regneas, and January finds him with few dates unfilled.

Among those now working with Baernstein-Regneas, who occupy prominent concert and church positions are Nevada Van der Veer, of New York Symphony tour fame, whose

superb performances in "The Messiah" this fall have placed her in the foremost ranks of oratorio singers; Virginia Lotie Picard (contralto), whose New York and Philadelphia recitals have brought her into great prominence; Miss J. W. Kyger, of Kansas City, holding one of New York's principal church solo positions; also Elsie Newland Davis (soprano), Gerald Reynolds (baritone), William F. Ohlrogge (baritone), James E. Dore, Jr. (baritone), James Davenport (tenor), of Philadelphia, J. E. Smith (baritone), of Philadelphia, Louise Githers Trimble (soprano), of Philadelphia, Gertrude Gallagher (contralto), Florence M. Storey (contralto) and many others throughout the West and South.

This partial list of Baernstein-Regneas' successful singers but exemplifies the fact that he not only shows his artists how to sing but also how to secure fitting engagements for the work for which each is best adapted.

Good Folks Hear "The Messiah."

The annual performances of "The Messiah" by the New York Oratorio Society took place in Carnegie Hall Tuesday afternoon and Wednesday evening of last week. As usual at these performances, the majority of listeners represented the various denominations of professing Christians.

As THE MUSICAL COURIER stated last week in its report of the performance of Handel's oratorio, given in Brooklyn by the Brooklyn Oratorio Society, there is nothing more to be said for this work. It has been reviewed and analyzed to "the bone," to use a journalistic term. The soloists last week were of high caliber. Bernice de Pasquali, soprano, of the Metropolitan Opera Company; Christine Miller, contralto; Reed Miller, tenor, and Frederick Weld, basso, added greatly to the success of the matinee performance. Madame de Pasquali sang the familiar airs with lovely tone quality and, what was more remarkable, however, was that the prima donna proved herself so well equipped as an oratorio singer. Not many opera singers are successful in this style of music, but the American soprano's voice has tones that are peculiarly soulful.

Miss Miller is an exceptional oratorio singer. In many cities she is celebrated as an interpreter of this style of music, which she sings with a rich, well placed contralto voice. Reed Miller, the tenor (who is not related to the contralto), is another artist who has won distinction in oratorio performances. His voice is very pure and his enunciation excellent. His opening number was beautifully sung. Mr. Weld, called upon at the last moment to replace another basso, on account of indisposition, rose manfully to the occasion. He sang with fine sonority and showed himself a thoroughly trained and experienced artist.

Kirkby-Lunn with the Philharmonic.

Louise Kirkby-Lunn, the English contralto, arrived in New York last week to make another concert tour under the management of Loudon Charlton. Madame Kirkby-Lunn will have her first New York appearance this season with the New York Philharmonic Society in Carnegie Hall, February 14. She has been engaged to sing with other leading orchestras. The singer is to remain in this country until spring.

The movement in favor of the establishment of popular music libraries in Germany is making notable progress. Among the towns which have decided to have such libraries are Cassel, Salzburg, Vienna, Graz, Prague and Leipzig.

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CINCINNATI, Ohio, January 2, 1911.

That a request program is a popular proposition in this city is shown by the hundreds of postal cards received by the Cincinnati Symphony Orchestra management in the last thirty days. The request program is to be given at the concerts of March 3 and 4, and the numbers to make up that program will be decided on in a few days, as the last of the "requests" were received Saturday night. This method of selecting a program discloses several things: First, that the most popular composer is Beethoven, and after him Wagner, Tchaikowsky, Strauss and Brahms, in the order named; second, that American composers are not particularly desired, only two (MacDowell and Kroeger) being mentioned; third, that the extreme modernists (Debussy, etc.) are not strong favorites; fourth, that the majority of concert goers who have any thoughts at all on programs desire the highest forms of the art. The compositions of fifty-six different composers were requested, and the number of different compositions totaled 161. Out of this number Conductor Stokowski will select his program during the coming fortnight. The complete list of "requests" is as follows:

Beethoven—Sonata No. 3, op. 2; first symphony; second symphony; fourth symphony; sixth symphony; seventh symphony; eighth symphony; ninth symphony; Egmont overture; Leonore overture, Nos. 2 and 3; choral fantasia; minute and fugue, from op. 59.

Wagner—Prelude to Lohengrin; prelude to Parsifal; Rienzi overture; Liebestod (Tristan und Isolde); Walther's Preislied; introduction to Act III (Lohengrin); overture to Tannhäuser; Ride of the Valkyries; Kaiser March; Siegfried Idyll; Siegfried's Death March; entire Wagner program; Magic Fire (Walküre); Pilgrims' Chorus; Flying Dutchman overture; Good Friday Spell (Parsifal).

Tchaikowsky—Pathétique symphony; overture, Romeo and Juliet; Nutcracker suite; Marche Slave; fifth symphony; solonelle, 1812; andante cantabile, from quartet; sixth symphony.

Brahms—Sextet; group of symphonies; symphony No. 2; Academic overture; serenade No. 2.

Mozart—Jupiter symphony; overture, Marriage of Figaro; twelfth mass; overture to Magic Flute; overture in Handel style; three German dances (K665).

R. Strauss—Tod und Verklärung; Don Juan; Don Quixote or Thais; Also Spake Zarathustra; Salome; symphony in F minor; serenade for wind instruments, op. 7; Sinfonia Domestica; Till Eulenspiegel.

Mendelssohn—Scotch symphony; Wedding March; Hebrides overture; Die Schöne Melusina; overture, op. 27.

Bach—Air on G string; suite in D; symphony in F; suite (arranged by Mahler).

Schubert—Unfinished symphony; C minor symphony, No. 7; Rosamunde.

Ivanov-Ippolitow—Esquisses Caucasiennes.

Schumann—Second symphony; fourth symphony; Rheinische symphony; overture, scherzo and finale.

Liszt—Hark! Hark! the Lark; grand galop; Tasso; Les Preludes. Sibelius—Symphony; Fire and Ice; Swan of Tuonela; tone poem, Em Saga.

Saint-Saëns—Le Cygne; symphonic poem, Phæton; Danse Macabre; Song Without Words, B minor; aria from Samson and Delilah.

Berlioz—Romeo and Juliet; Symphonie Fantastique; Harold in Italy; Hungarian March.

Debussy—Nocturnes; Afternoon of a Faun; Pelleas and Melisande. Dvorák—Carnival; fourth symphony; Legend.

Glazounow—Oriental Rhapsody; Carnival Overture; seventh symphony.

Haydn—Symphony Militaire; Bachanalia from The Seasons; Farewell symphony; symphony No. 20; Symphony mit dem Rauchschlag.

Grieg—Peer Gynt suite; Zug der Zwerge.

Chopin—Funeral March; scherzo, op. 31, B minor; Polonaise.

Elgar—Overture, Cockaigne; overture, In the South; march, Pomp and Circumstance.

Miscellaneous—Girofle Girofla, Cramer; Last Hope, Gottschalk; Awakening of the Lion, De Kontski; Grand Nocturne, Henry Herz; La Sonnambula, Leybach; L'Arlesienne, Bizet; symphony in F, Goetz; Leonore Symphony, Raff; Scheherazade, Rimsky-Korsakoff.

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suite, Gluck; Orpheus and Eurydice, Gluck; Tales of Hoffmann, Offenbach; Largo, Handel; symphonic poem, Lallah Rookh, Kroeger; overture, Der Freischütz, Weber; Rustic Wedding Symphony, Goldmark; suite from Jocelyn, No. 1, Godard; symphony in D minor, Franck; berceuse, Jarnfelt; Launcelot and Elaine, MacDowell; Indian suite, MacDowell; suite, op. 48, MacDowell; first suite, MacDowell; fourth symphony, Mahler; Prologue to a Tragedy, Reger; second symphony, Kaun; Paris, Delius; symphony, Suk; grand overture, op. 140, Schubert-Joachim; symphony D major, Hufner; overture, Medea, Bargiel; Sovode Fete, Clarison; The Love Song, Verdi; Waldesrauschen, Bendel; Polish Dance, Scharwenka; melody in F, Rubinstein; symphony, Manfred, Schumann; symphonic poem, Utvara, Smetana; symphonic poem, Moldau, Smetana; Tamara, Balakirew; overture in C, Bach (Weingartner arrangement); waltz, Southern Roses, Strauss; Steppensközen, Borodin.

Gadski gave a song recital yesterday afternoon in the Grand Theater, the prima donna's glorious voice and the manner of her interpretation winning her warm admiration and applause. The program comprised the "Liebeslotschaft" and "Staendchen" (Schubert), "Der Arme Peter" cycle, "Die Lotusblume," "Stille Ithraenen" and

"Ich Wander Nicht" (Schumann); "Feuer Musik," "Nachtlied," "The Churchyard," "Springtime and Love," "When I Walk the Woods" and "Fruehlingsdedraenge" (Franz); "The Rain Is Falling on the Flowers" (Hadley), "Uncle Rome" and "Dearest" (Homer); "Little Gray Dove" (Saar); "One Gave Me a Rose" and "Snow Flowers" (Schneider); "Irish Love Song" (Lang) and "Ecstasy" (Rummel). Madame Gadski so pleased her audience that she was obliged to repeat four of the songs besides giving encores after each group, and two of the encores—"The Year's at the Spring" and Brunnhilde's shout from "Die Walküre"—were also repeated in response to insistent demand. The most interesting group was the third, given up entirely to songs by American composers. All knew, of course, that Madame Gadski could sing the German lieder and the classics, but many did not know her fertility of resource as shown in her ability to make the most insignificant trifles—as some of these American songs—delightful and thoroughly interesting. Her singing of Homer's "Uncle Rome" was especially noteworthy. None but a great artist could sing "Rome, you damned old nigger," without making it cheap with bathos or ridiculous with laughter, but as Madame Gadski sang it it was deeply pathetic. Edwin Schneider played the accompaniments effectively and sympathetically. Between the groups he played F sharp impromptu (Chopin) and two Pierrot pieces by Cyril Scott, the English mystic.

Musical club life in Cincinnati is of a kind that has no counterpart in the United States—probably not in the world—and the reason for the peculiar condition here is to be found in the geography of the city. That Cincinnati is a city of hills is an aphorism so old as hardly to need repetition, yet it is quite likely that people in other cities have no conception of what "hills" mean as applied to a great municipality, because nowhere else is a city built exclusively on hills (mountains, really). With the exception of about one square mile in the business section, this city is built on hills that compare in height to the Palisades and the Catskill Mountains. Street cars wind about steep and tortuous paths to get from the business to the residence section. Some of the hills are so steep that the cars are taken up in elevators on inclined railways, some of which are 1,000 feet long. Owing to this hilly topography the city has grown up in sections—a section to a hill—and these sections were not a part of the city proper until a few years ago, when the city limits were extended, taking in almost all the suburbs which were then counted as integral parts of the city. The names of these suburbs are in themselves an indication of the mountainous character of the city—Walnut Hills, Mt. Lookout, Red Bank, Price Hill, Mount Auburn, Fairmount, Bond Hill, Clifton, Mount Airy, College Hill, Pleasant Ridge, Edgemont, Arlington Heights, Terra Alta, Mount Healthy, Mount Adams, Mount Washington—nearly all of them of the city. On account of these numerous suburbs, and the difficulty of getting from one to the other, each little place had its own separate municipal existence and its own separate life with all the clubs and societies that go to make up life in a small community. As a consequence there are a very large number of musical clubs in Cincinnati, each one of them—as a rule—attached to some locality that was once a separate municipality.

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Akron, Ohio.....Nov. 29	Kansas City, Mo.....Jan. 27	Pittsburgh, Pa.....Mar. 7
Detroit, Mich.....Nov. 30	Columbus, Ohio.....Feb. 6	Cleveland, Ohio.....Mar. 8
Indianapolis, Ind.....Dec. 1	Logansport, Ind.....Feb. 7	Oberlin, Ohio.....Mar. 20
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pality. Just how many of these clubs there are it is almost impossible to learn, but the writer has heard of a dozen at least and is expecting to hear of more every day.

One of these clubs—the Norwood Musical Club—gave a recital open to invited guests on Tuesday evening at the Walnut Hills Library Auditorium. Luella Scheffle opened the program with piano selections, playing "To a Water Lily" (MacDowell) and the Leschetizky left hand transcription of the "Lucia" sextet. Miss Scheffle is a talented pianist and gave a delightful interpretation of both numbers. Lillian Fry (soprano) followed with two songs, "A Night in June" (Thomas) and "Love, the Pedler" (German). Miss Fry has a lovely voice and uses it with understanding. The third number comprised two piano compositions of Emma Beiser Scully, played by the composer. The "Music Box" is a clever conceit and quite characteristic and descriptive. The scherzo in E minor is playful and light, but not a composition to be played by the average amateur. Mrs. Scully gave a good account of her piano playing in both numbers. Amanda Murdock Maull sang for the fourth number romance from "Romeo and Juliet" (Vaccal) and "Because" (D'Hardelot). Miss Maull has a big contralto voice with a range that gives her low notes the quality of a baritone. She sings artistically and the tones of her middle register and upper voice are very sweet and pure. Others who assisted on the program were Celeste Seymour (violinist), Walter Ogden (cellist), Lillian Kreimer (pianist), William Scully, Jr. (baritone).

The Cornell Glee Club gave a concert in the Odeon Thursday evening. The house, seating capacity only 600, was packed to suffocation and sold out several days before the concert.

Probably the Women's Club Music Department is the most active factor in musical club life in Cincinnati. This is the club which brought the Flonzaley Quartet here last year and is doing the same for two concerts this year. The first concert, on January 12, will take place in the auditorium of the club house on Oak street. The second concert will be on March 1. Tickets for both concerts are being sold to outside lovers of chamber music and already enough seats have been sold to insure the financial success of the venture. Besides this the club has many other activities. John A. Hoffman, the lyric tenor, who has created such a splendid impression by his singing since his return from Berlin a few weeks ago, will give a recital of Wolf songs on January 15. This event will be open to club members only. The club will keep open house for all members and friends today.

The writer attended a concert recently at which the programs were very pretty and filled with impressive "pro-

gram notes," giving details of composers' lives, dates of birth and death, history of compositions, etc. In cataloging Francois Auguste Gevaert, the date of his birth was given as 1828 and the date of demise left blank, implying that he was still alive. If the writer is not mistaken this grand old composer was taken to his last reward in February, 1909.

Speaking of programs reminds us of the sweet young lady who telephoned her printer and asked him to put her programs on something green and "Christmasy." When she received the "Christmasy" programs she nearly went into hysterics, for they looked more like mustard plasters than works of typographic art. Luckily there was still time to get what she wanted, and a motor car coupled with plain English and considerable hustle brought about the desired result.

Every other Sunday afternoon beginning January 15, the Symphony Orchestra will give "pop" concerts at the Grand Theater until the end of the season. The soloists—all local—are: Antoinette Werner-West (dramatic soprano), Hans Richard (pianist), Joseph O'Meara (dramatic reader), Hougard Nielsen (lyric tenor), Jessie Strauss (violinist), and Douglas Powell (baritone).

J. Herman Thuman, the local impresario, who brought Gadske here for the recital yesterday, will have Schumann-Heink for a recital in Music Hall on January 27.

By the way, who is "Johannes" Bach, of whom the writer recently read in a local program?

That the audiences here are well trained was shown at the Gadske recital when the listeners restrained their enthusiasm after each song until the last notes of the piano postlude had died away.

Chalmers Clifton, a Harvard junior, who has been spending the holidays at his home here, left for Cambridge last night. Mr. Clifton is a talented musician, a graduate of the Conservatory of Music, and is continuing his work in music at Harvard in connection with his literary course. Mr. Clifton scored the works for orchestra and conducted the recent MacDowell pageant at Peterborough, N. H.

The Cincinnati Symphony Orchestra plays in Dayton January 9 and in Columbus January 10.

Chamber music concerts by the faculty string quartet from the College of Music, will be given at the Odeon on January 27, February 24, and March 24. The assisting pianist will be Adele Westfield, Frederick J. Hoffman and Romeo Gorno. OSCAR HATCH HAWLEY.

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BROOKLYN, January 3, 1911.

The Metropolitan Opera Company gave its first performance of the New Year at the Brooklyn Academy of Music on Tuesday evening. The bill was "Cavalleria Rusticana," with Morena, Martin and Frascina, followed by "Pagliacci," with Caruso, Scotti and Alma Gluck. Podesti conducted both operas and the night ended with numbers by the Russian dancers.

Edmond Clement, the French tenor, will be the soloist at the concert which the New York Philharmonic Society gives in Brooklyn next Sunday afternoon, January 8. The program will be the same as that given in Carnegie Hall, Manhattan, Tuesday evening and Friday afternoon of this week.

Wednesday evening of this week (January 4) the Tonkünstler Society will present the following program in Memorial Hall:

Sonata II for Piano and Violin (D major).....Christiaan Kriens
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